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ABSTRACT

This study investigated the attitudes of students majoring in Studio Art concerning their education and their ability to find suitable employment after graduation. A qualitative study involving participant observation, a written survey completed by 22 respondents, and in-depth interviews with 6 informants revealed the following: (1) 41 percent of the respondents gave getting a better job as one of their reasons for attending college; (2) the primary focus of their educational experience was creating artworks; (3) none of the respondents had gone to the campus Career Services Center for help; (4) 82 percent felt their business and marketing skills were weak, yet considered these skills essential for Studio Artists; and (5) many felt that their education was specifically geared for preparing them for graduate work in art. Generally, respondents believed that they would have a difficult time after graduation: 50 percent were expecting to find themselves doing menial or odd jobs in order to make a living and that their standard of living would likely be at or below the current poverty line. Students suggested that career information should be available in the art department offices, including career-oriented Art courses to tell students about what to do with a major in Art and how to prepare for it. Appendices include the survey questionnaire and a transcript of an interview. (Contains 119 references.) (GLR)

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ED 368 280

PROGRAM AND CAREER PERCEPTIONS OF UNDERGRADUATE STUDENTS MAJORING IN FINE ART

A Dissertation
Presented for the
Doctor of Philosophy
Degree
The University of Tennessee, Knoxville

Eva A. Thaller
December 1993

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DEDICATION

To my parents,

Aleene Hubbs Thaller

and

Henry Mark Thaller.

ACKNOWLEDGMENTS

I would like to thank all the members of my committee for their help with this dissertation. I would like to express special appreciation to Dr. C. Glennon Rowell, my committee chair, and to Dr. Ron Taylor, my consultant on qualitative research.

Also I would like to especially thank Dr. Kathleen DeMarrais and the various members of the Qualitative Research Support Group who have helped me from time to time with the various phases of this research project.

In addition, I would like to thank the faculty and staff in the state university department of Art where this study was conducted. And even more, I want to thank the Studio Art students who participated so willingly in this study.

Finally, I want to thank my parents, Aleene Hubbs Thaller and Henry Mark Thaller, for the spiritual, financial, and moral support I received from them during all the years I was working on this dissertation.

ABSTRACT

Finding suitable employment after college graduation is a common problem for graduates with majors in Studio Art, where the primary emphasis is on creating high quality artwork rather than preparing for a job. Although very little research has been done about the career development of college Art students, many thousands may need career assistance. Recent national statistics showed that over 15,000 bachelor's degrees were awarded annually in areas of Studio Art , with over 10,000 of those being awarded by publicly supported colleges and universities.

This qualitative case study investigated (1) how Juniors and Seniors majoring in Studio Art at a state university perceived their undergraduate educational experiences and (2) what connections, if any, they saw between their matriculation and their plans for the future. Data were gathered through participant observation, a written survey completed by 22 respondents, and depth interviews with 6 informants. The data were organized into personal, educational, Art career, and financial themes.

Although respondents were complimentary about the high quality of their Art training, their main reasons for choosing to attend that institution were proximity to home and relatively low tuition. While the primary goal for that Art Department was to make the students into the best artists possible without regard to employment, 41% of the respondents said that one of their reasons for attending college was to get a better job after graduation.

The respondents seemed very dedicated to Art, with creating artworks the primary focus of their educational experience. Although they were worrying about their future finances, most of them did not take any job-related courses outside of Art. None had gone into the campus Career Services Center for help, and there was a tendency to rely very heavily on Art faculty for career counseling. Thus, the quality of the career

guidance depended greatly on the individual career knowledge of all Studio Art professors and rapport with all the students they advised.

Although most respondents did not think earning recognition for their artwork would be very important, 82% thought it was very important to continue creating Art after graduation. Although they felt well prepared to create artwork, 82% indicated that they needed help in learning business and marketing skills essential for Studio Artists. Many felt that their matriculation was specifically preparing them to be Graduate students in Art, and 73% were thinking of going to Graduate School, although they could not be admitted to the local Master of Fine Art program.

Many of the respondents were expecting to have a difficult time after graduation, trying to accomplish multiple goals of getting admitted to a Graduate Art program, becoming a practicing artist, and finding a survival job. Although many described negative past experiences in jobs that were unsuitable for them, 50% were expecting to support themselves after graduation through "menial jobs," "odd jobs," "anything that won't degrade" themselves, and any kind of work "that pays a half-way decent wage." The majority estimated that their earnings after graduation will be below or close to the current "poverty level," and only one respondent estimated that income would be more than costs of living

Both the related literature and the data from this study indicated a need for state universities to give more career assistance to students majoring in Studio Art, since personal and financial well-being are essential for future artistic creativity. Specific suggestions by informants included having career information available in Art department offices and offering career-oriented Art courses to tell students about what to do with a major in Art and how to prepare for that.

PREFACE

Since the primary emphasis of a college Studio Art program is the creation of art-works, becoming familiar with the works created by the participants was an important aspect of this study. As part of the fieldwork for the study, I visited competitive exhibits on campus which included works by the respondents and shot quick photos of those works and some views of the exhibits.

In this volume, a very small sampling of the works created by the respondents are shown on the divider pages placed at the beginning of each chapter. A copy of the Art Release Form signed by the participants is shown in Appendix F.

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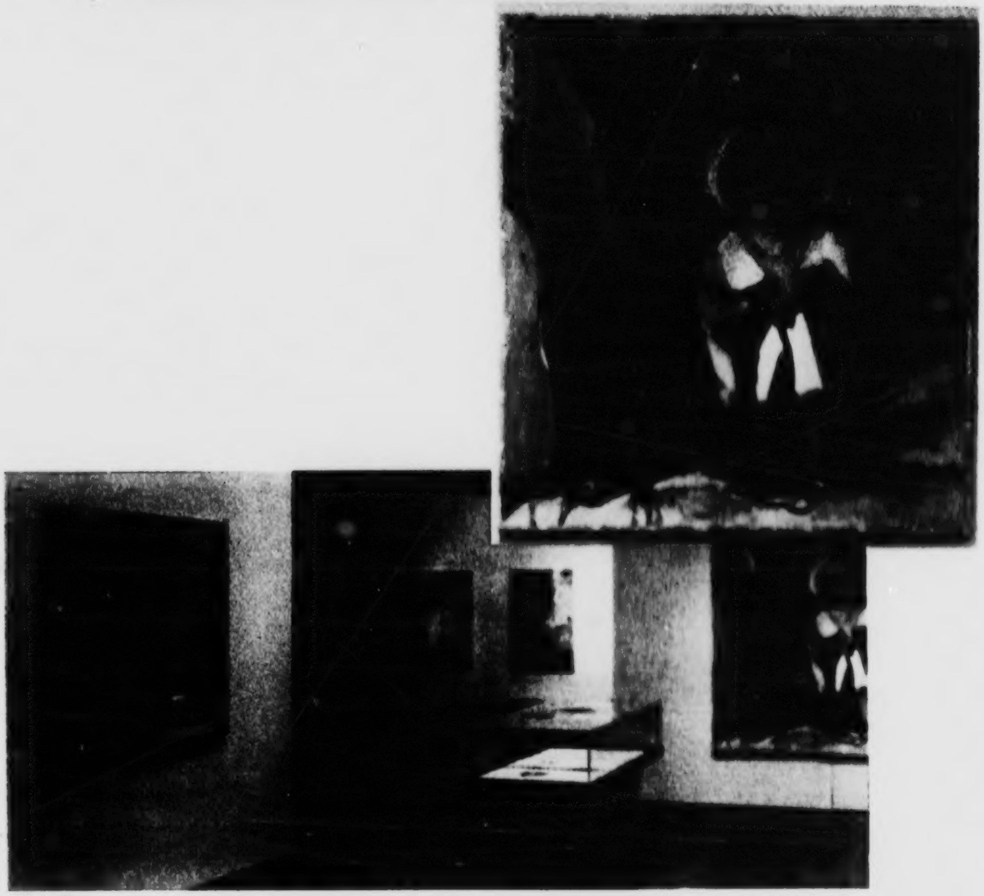

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CHAPTER I

SCOPE AND NATURE OF THE STUDY

Introduction

Since 1970 a college degree has not been the guarantee to a good job that it once was. In fact, the numbers of college graduates entering the labor force now far exceed job openings. During the 1970s about one of five graduates experienced either unemployment or entered a job that did not require a college degree (under-employment). Experts projected that during the 1980s college graduates entering the labor force would exceed job openings by as much as three million (Sargent, 1982). When such conditions exist, the graduates who are likely to be able to find appropriate employment are those with the best job-finding skills, not necessarily those with the best education.

One of the areas of college study hardest hit by this employment crisis has been the liberal arts. Although graduates in liberal arts may have a better general education than graduates with more technical training, many of them lack practical skills in applying their knowledge to the world of work (Rehnke et al., 1982-83).

Of course, the tension between career preparation and liberal learning has existed for many years and is not likely to be resolved in this century. Most advocates of liberal learning still believe it to be the best means of preparation for life. At the same time, the "new vocationalists" within liberal arts are now suggesting a subtle change in direction so that liberal arts graduates will be better prepared to find employment (Rehnke, 1987). Some of their suggestions include improved advising for students, expanded programs of career exploration and counseling, and an increase in the availability of internships, field experiences, and cooperative education programs (Harris and Grede, 1977).

However, many educators in liberal arts may still hold to the traditional belief that whether graduates are able to obtain appropriate employment is not their concern. They may consider that their responsibility lies only in providing the best education possible in the students' area of specialization.

Part of the controversy between advocates of preparation for careers and advocates of "preparation for life" may be due to conflicting understandings of the meaning of the word "career." Some may associate the word with the type of narrowly focused job training practiced in some secondary or postsecondary schools. However, in the broadest sense of the term, a career is the comprehensive life course of an individual. It has been said that "a career is broadly defined as one's course through life, not simply one's job. Career development represents the preparation for effective and satisfying living, not simply preparation for work" (Harren et al., 1981). Thus, every human being has a career, whether that career is planned, effective, and satisfying, or just haphazard and unhappy. And conversely, preparation for life can also include preparation for satisfying work.

Background of Problem

The difficulty of applying their liberal arts knowledge to the world of work may be especially true of those students graduating with a major in Fine Art. A hint of the problem was shown by a survey conducted by the National Center for Education Statistics (Hecker, 1982). One year after graduation from 20 different areas surveyed (including Nursing, Math, Agriculture, History, etc.), the graduates in Art were least likely to be holding a professional position. Of the Art graduates, 12% were enrolled in graduate school, with half of those studying something other than Fine Art. Only 80% of the Art graduates were employed, and only 45% of those employed were working in occupations that generally required a college degree (Hecker, pg. 14).

Even among other liberal arts graduates, Fine Art students may be in a unique position. In contrast to many other college students, the students majoring in Fine Art areas such as painting and drawing are not concretely preparing themselves for a job. Interviews with students enrolled at a professional art college revealed that they did indeed intend to earn a living as artists, in the same sense that students studying banking intended to earn a living as bankers. Although their real goal in life was to produce "something of ultimate and permanent value," the Fine Art students hoped to acquire a set of definite skills and hoped to be paid for the exercise of those skills (Getzels et al., 1964).

Unfortunately, knowing good creative art skills is not enough; one must also have good business skills in order to get paid for being a fine artist. Very few painters or sculptors ever sell all (or even most) of the artworks they have created or designed. A topic analysis of some of the "how-to" books aimed at novice artists or art students, such as The Artist in the Marketplace (Frischer and Adams, 1980), How to Survive and Prosper as An Artist (Michels, 1983), and many other monographs, could produce a sample list of skills or competencies needed by the beginning professional artist. Such a list might include competencies such as preparing a resume, taking good slides of artwork, contacting dealers and galleries, pricing artwork to sell, scheduling exhibits, planning publicity, etc.

There is some evidence that many practicing artists need assistance with the necessary business skills. In 1979 and 1980, the National Endowment for the Arts and the Small Business Administration (SBA) jointly co-sponsored three pilot conferences in Los Angeles, Chicago, and New York, designed to give practicing fine artists basic business and marketing information. Based on their past experience in training programs, the SBA estimated that 200 artists would attend in each city. But actually about 1,000 artists attended each conference. And in New York (the art capital of the U.S.A.) an entire second conference was set up to accommodate nearly 1,000 other artists who were not able to fit into the auditorium for the first conference. Since then, at least fifty such workshops have been held in various American cities. Transcripts of the conference presentations were published in a monograph entitled The Business of Art (Caplin, 1983).

In addition to being difficult to acquire, the social and business skills needed to make an artist financially successful are sometimes even in conflict with the value systems of the most dedicated and creative fine artists (Getzels et al., 1976). Griff found that many art students were from middle class families, "whose ethos is the antithesis of the ethos of the fine artists" (Griff, 1964). Such middle class families were likely to value practicality, respectability, security and conformity, while "the ideology of the fine artists stresses individuality, non-conformity, insecurity, and nonutilitarian use of his labor" (Griff, 1964).

Another important point emphasized by researchers conducting studies of art students and artists is that in the beginning of their career professional artists must have some employment other than their artwork in order to survive financially. In their longitudinal study of male graduates, Getzels and Csikszentmihalyi found that none of even the most successful art graduates was able to support himself totally on the income from the sale of artwork; at that time, even the most successful man in the group was only earning about half of his moderate income from the sale of his work (Getzels et al., 1976). Hendricks made a similar observation in a study of seven successful Abstract Expressionists, who worked at odd jobs to support themselves (Hendricks, pg. 69). In another study of 20 successful artists which utilized surveys and interviews, Reuter found that many of the artists had serious financial problems, supporting themselves with a series of low-level, unskilled jobs in the beginning (Reuter, 1974).

Thus, if they are planning to actually work as professional artists, students graduating with a studio major in Fine Art have a twofold problem awaiting them. On the one hand, they need to acquire the creative skills and the survival business skills necessary for becoming a professional artist. But, on the other hand, they need good job-hunting skills in order to find an appropriate "survival job" or "day job" to support themselves or, at least, to supplement any income from their art.

Significance of Problem

Although there is a large body of literature available on career development and career counseling of college students, most of the various theories or proposed models seem only marginally relevant to this study. One model that does appear relevant, however, is the model proposed by Bachhuber to illustrate a possible process of career development for college students in general (Bachhuber, 1977). Bachhuber defined career development as a sequential process in which students begin with little career direction and learn to relate self-awareness to career fields, set career objectives, prepare for that career direction, and seek and secure a position consistent with that career objective. Learning to work through this problem-solving process can aid students both with immediate postgraduate decision-making as well as with any future life changes (Bachhuber, 1977).

As Bachhuber pointed out, most college students are faced with the choice between two options: seeking employment or seeking admittance to a graduate or professional school. However, Fine Art students are generally faced with choosing from three options: seeking a job, seeking admittance to a graduate or professional school, and seeking to become a practicing, professional fine artist. And in reality, these students are often not free to choose only one option from among the three; instead they must choose two, and sometimes all three, as they attempt to become a professional artist; continue higher studies in art; and seek a "survival job" to support themselves. Therefore, the career development process may be much more complex for Fine Art students than it is for students graduating in many other college majors.

An early step in the process of career development is career decision-making, which involves decisions about preferred lifestyle as well as job opportunities. Choosing a career is a process which the college student may take several years to complete (Harren et al., 1981). Generally, students have decided on a major area of study by their sophomore or junior year, when they have passed any entrance admission tests (or portfolio reviews) for that area of specialization. However, many students actually choose their major before choosing an occupation. In one survey of the students in a College of Fine Arts and Communication, 55.6% chose their major first, with 44.4% choosing their occupation first. For comparison, the figures for students surveyed in the College of Education were 31.9% choosing their major first, with 68.1% choosing their occupation first (Goodson, 1978).

Thus, it is possible for choice of occupation to be delayed until the senior year or even until after graduation. Anselm Strauss, the author of "The Art School and Its Students" (1970), a qualitative study of students at the School of the Art Institute of Chicago, made the following observation about those students:

> When they enter art school, expectations of earning a living in art are, on the whole, fairly vague. Even those who have done some commercial art work may be uncertain as to what kind of specialty they should pursue. Some anticipate eventually becoming art teachers; some assume they will discover a specialty during their training and welcome the further schooling as a moratorium on immediate occupational decision; and some, particularly girls, seem relatively

> relatively unconcerned with specific occupational decisions at all. So the terms of committing self to continuing in art are vague or general – job, security, career, and liking art best. (Strauss, pg. 162)

Although the career development tasks of Fine Art students can be very complex, very little research has been done in this area. And except for a few rare studies (Munsterberg and Mussen, 1953; Whitesel, 1977; Adams and Kowalski, 1980), most of the sparse research on art students has been conducted at professional schools of art (Barron, 1972; Getzels et al., 1964; Griff, 1970; Strauss). It is interesting to note that while the independent schools of art were the sites for most of the earlier research studies, they are now also the sites for most of the art career development programs. One example is the Art Institute of Chicago, site of the qualitative research study conducted in the 1950s by Griff (1964) and Strauss and the study done by Getzels and Csikszentmihalyi (1964). More recently the Art Institute is the site of the development of a career program that includes seminars, discussion groups, career counseling, and a cooperative education course (Geahigan, 1981).

The scarcity of research done on art career development may have been partly due to the previous tendency to think that the occupational world of artists was not comparable to other fields (Taylor, 1968). However, the components of occupations that are studied by sociologists, such as career stages, culture, clients, structure, recruitment, etc., also apply to the study of artistic occupations, which Taylor listed in the classification of "innovative occupations," along with the professions and executive occupations (Taylor, 1968). In some of the literature on sociology of occupations, the artistic occupations are paired with scientific occupations as the "Creative" Occupations or Professions (Krause, 1971; Montagna, 1977). One study done of the career patterns of successful painters found that "the nature of artistic careers or the factors that impinge upon them" are essentially the same as careers found in other fields (Hendricks, pg. 83).

Context of the Study

As in all qualitative studies, the context of this study is extremely important. Since this study is rather hard to frame, Figure I-1 may help to clarify the structure of the context in which this study, represented by the rectangle, is found. As the diagram shows, the context of the study includes several layers. The broadest layer is American art training institutions. Within that, the focus is on art training in colleges and universities, rather than professional schools of art. Within that area is found this particular department of Art. And the study focuses on the perceptions of students who are majoring in Studio Art areas within that Art Department.

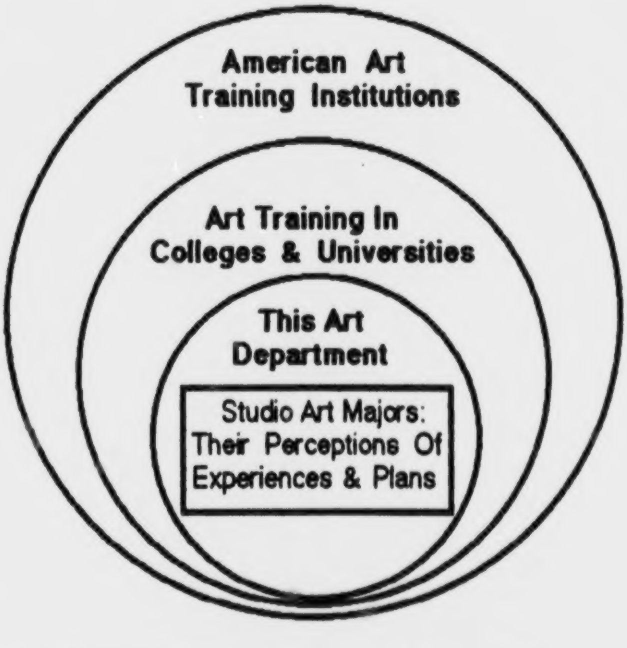
American Art
Training Institutions
Art Training In
Colleges & Universities
This Art
Department
Studio Art Majors:
Their Perceptions Of
Experiences & Plans

Figure I-1: Diagram of the Context of this Study

Importance / Need of the Study

Although a search of the literature located only a very few research studies pertaining to art career development which had been conducted in colleges or universities, even by the 1970s the typical American artist was being educated at a university (Rosenberg, 1973). In fact, each year thousands graduate from publicly-supported colleges and universities with a Bachelor's degree in an area of Fine Art.

A look at some statistics is enlightening. The latest figures available from the National Center from Education Statistics on bachelor's degrees awarded annually in the U.S.A. were for the year 1989-90. These statistics will serve to give some idea of the size of the target population on a national level. See Table I -1.

In 1989-90, there were a total of 15,485 bachelor's degrees awarded in the major areas being studied in this project (Crafts, Ceramics, Painting, Printmaking, Intermedia, Sculpture, etc.). Of the total 15,485 bachelor's degrees in Studio Arts, 10,127 were awarded by public institutions, while 5,358 were from private institutions, including private colleges and universities such as Yale, Harvard, and Cornell, in addition to the smaller, specialized colleges of the arts. In the categories under study, there were 1,531 bachelor's degrees awarded by private, professional Art schools during 1989-90. From these figures it is obvious that students receiving bachelor's degrees in the Fine Arts from public colleges and universities represent a significant percentage of the total number receiving degrees.

Thus, although the number of students majoring in Fine Art may be rather small at each individual college or university, when viewed on the national level this population represents a sizable number of workers entering the labor force every year. Therefore, the special career problems and career development needs of this population are certainly significant enough to warrant study.

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Table I-1: Bachelor's Degrees in Studio Art: 1989-90 National Statistics.

Categories of Bachelor's Degrees in Studio Arts	Total Degrees	Total Degrees		Private Pro. Art School Degrees	Total Men	Total Women
		In Public Sector	In Private Sector			
Crafts: General, Fibers, Textiles, Glass, Metals	269	128	141	79	60	209
Ceramics	164	104	60	49	50	114
Photography	798	172	626	379	427	371
Fine Arts, General	10,847	7,700	3,147	542	3,611	7,236
Drawing	250	153	97	32	86	164
Intermedia	98	37	61	40	37	61
Painting	747	391	356	257	265	482
Sculpture	168	67	101	74	93	75
Printmaking	66	10	56	43	30	36
Fine Arts, Other	2,078	1,365	713	36	718	1,360
Total Degrees	15,485	10,127	5,358	1,531	5,377	10,108

Compiled from reports supplied by Dr. George Brown, Education Statistics Specialist, National Center for Education Statistics, Washington, D. C.

One of the earliest studies about art students was conducted at a state university and focused on their personality structures (Munsterberg & Mussen, 1953). Probably the most visible researcher in the area of art career development has been Lita Whitesel, now a professor in the Department of Art at California State University at Sacramento. In 1974, Whitesel did a doctoral dissertation on "Career commitments of women art students." She also conducted several other quantitative studies focusing on personality or career attitudes. The subjects of her studies were graduate art students at both the professional art schools and the colleges and universities in California (Whitesel, 1977; 1978; 1980; 1984).

Another related study conducted at a university in 1974 was about professional self-identification among art students. This study was "to determine what kinds of factors affect the aspiring art students' self-identity." This study, which used questionnaires, was heavily quantified, with eleven null hypotheses (Adams and Kowalski, 1980).

In 1987, Studies in Art Education published a taxonomy of styles of on-site descriptive (qualitative) research in Art Education. This taxonomy lists thirty-one existing on-site descriptive studies, some conducted as early as 1955 and 1961, but most done in the 1980s or the late 1970s. The studies include twenty-two doctoral dissertations, three books, three articles, and three papers. Only a few of the qualitative studies appear to have been conducted in a college or university setting. And it appears that none is related to the area of Fine Art career development (Ettinger, 1987).

Thus, there appears to be a need for more research done on the career attitudes and the career development needs of Fine Art students at American state colleges and universities. The few studies that have been done in this general area have been quantitative. Although there appears to be a growing interest in conducting qualitative, descriptive research in college art settings, apparently these methods have not yet been used for research in the area of art career development. Since qualitative research is especially appropriate for obtaining the "insider perspective," a qualitative, descriptive study would contribute more to understanding the undergraduate experience and personal career attitudes of art students than would a formal survey or other type of quantitative study.

This study is intended as an exploratory study. It is hoped that it will provide a sound basis for further research to be done in this area.

The Purpose

The purpose of this qualitative case study is to answer the following two general research questions: 1. How do undergraduate students majoring in a studio area of Art perceive their educational experiences at a state university? 2. What connections, if any, do these students see between their educational experiences and their expectations for the future?

Important factors relating to the undergraduate experience of the Fine Art students include (1) career choices and perceptions of jobs available in Fine Art and other areas, (2) choice of art elective courses, (3) choice of non-art electives, (4) jobs held during undergraduate preparation, (5) previous training in another field (if any,) and (6) advising/support as provided in various ways (advising center, faculty, parents, and others.)

Assumptions and Bias

One important assumption underlying this research is that people are conscious and can articulate their world. The assumption being made is that students have specific reasons (or goals) for entering college and that they have thought enough about it to be able to articulate those reasons. Although responses will be individual, it is assumed that certain patterns of responses can be identified.

In qualitative research, the researcher is the primary instrument, and it is a very "subjective" type of research. Since researchers are human and no human can ever be completely "objective" and without bias, it is preferable to state any bias at the beginning of the research. Because of past experiences in an art career, my bias as a researcher is in the direction of the "new vocationalists" within liberal arts, with those who believe that "preparation for life" also includes preparation for work. Such a position makes one ask if it is not possible to take some action to facilitate the entry of the Fine Art student into the world of work, without compromising the philosophy of a department that intends to produce the best fine artists possible. (What good is an excellent artist who can not find an audience?) It also makes one ask if it is not better for art students to become aware of possible problems awaiting them before they graduate, leaving behind their support systems of colleagues and professors, their relatively inexpensive living conditions, their easy access to additional coursework and university placement services, and their financial assistance from parents, government loans, work study programs, etc.

As a researcher, "successfully employed" for a Fine Art graduate would not necessarily imply to me a single work role as a fine artist or even necessarily mean working in an art-related job. It does imply, however, that the graduates are fairly happy with their life roles; they are deriving some benefit from their college experiences; transitions in their life stages have been made without agony; and they are not experiencing undue stress or guilt because of career decisions they have made. It seems that this attitude is firmly within the Liberal Arts tradition.

Every effort was made to keep my bias from influencing the data. I hoped to leave any personal bias behind in an effort to come to understand the "insider" perspectives of the Studio Art majors. Those efforts were successful to the extent that the data did reveal many surprises.

Definition of Terms

The following terms and concepts are defined specifically for use within this study:

Career: The comprehensive life course of an individual.

Career commitment: the dedication or determination to continue in a certain career. Commitment may be ranked in durability and/or sociability.

Career development: Preparation for a satisfying, effective life, including but not limited to preparation for a job.

Career expectations: The students' view of the reality of the world of working for pay as they expect to find it after graduation.

Career Needs: In career development terms, needs are the absence of conditions enabling students to find and pursue desirable employment.

Studio Art: At the university where this study was conducted, the Studio Art areas included Watercolor, Painting, Drawing, Printmaking, Photography, Ceramics, Sculpture, Fiber- Fabrics, and Inter-area combinations of the above.

Respondents: In this study, the respondents were the 22 Studio Art majors who completed a written questionnaire and participated in the study.

Informants: For the purpose of this study, the informants were six of the respondents who were chosen to participate in depth interviews.

Spheres of Life: fields or realms of activity, endeavor, or influence; also the range or scope of such activities. Spheres of Life for a college art student would include Personal Sphere, Educational Sphere, and Art Career Sphere, plus Financial Sphere.

Professional Self Concept: how people define themselves or what they answer when asked, "What do you do?" For this study, the range may be from low (student) to a high self-concept (professional.)

Major Limitations

One of the major limitations of this study is that qualitative research is contextual – the description is only that of this location and the results may not be generalized to other art departments at other colleges or universities. Whether or not the data presented here can provide useful understandings for the faculty, career personnel, and administrators at other colleges or universities can only be told by close examination. At any rate, this is one example of how some students perceive their undergraduate experiences within the Fine Art Studio areas at one major state university.

Although every effort was made to assure reliability and validity in this study, there is no claim of "objectivity" for qualitative research. The main purpose was to try to understand things from the subjective perspective of the group being studied.

Delimitations

This study has been delimited to undergraduate art students. It was thought that by not including either graduate students or graduates of the department the research would give a more complete understanding of the experiences and attitudes of the participants.

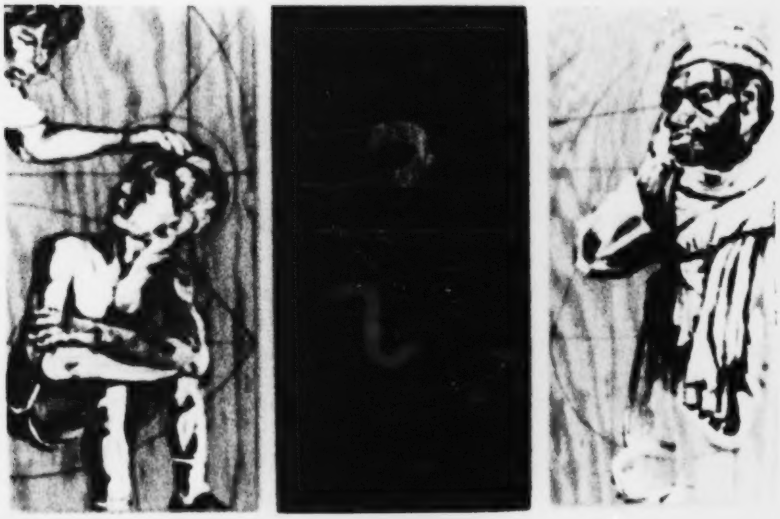
Further, this study has been delimited to juniors and seniors majoring in Fine Art because art students are not officially art majors until they have succeeded in passing a "portfolio review" in the concentration of their choice, usually at the end of the sophomore year.

This study only includes those students majoring in Studio Art. It does not include those students in the Art Department who are majoring in Art History, as their training may be very different from that under study. Also the study does not include those students who are majoring in Graphic Design, approximately 66% of the art majors who have passed their portfolio review. The upper division Graphic Design curriculum is very different from that of Painting, Drawing, etc. Those students are being prepared for specific jobs with opportunities for field experiences, internships, and other placement assistance from the Graphic Design faculty.

Organization of the Study

The first chapter has provided an overview of the whole study, including background, statement of the problem, significance of the study, context of the study, assumptions, research questions to be answered, and definitions of terms to be used.

The second chapter will cover the historical context of art instruction in state colleges and universities. The third chapter will be a review of the related literature about Fine Art students in professional art schools and university art departments. The fourth chapter will describe the methods and procedures used in the study. The fifth chapter will present data from surveys, interviews, and participant observation. In the sixth chapter, the data will be integrated and organized using a Spheres of Life model. The seventh chapter will include a summary, implications and conclusions, and suggestions for further research. The bibliography and appendices are at the end.



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CHAPTER II

HISTORICAL CONTEXT OF THE STUDY

Beginnings of American College Art Instruction: 1862 - 1920

Although little art career research has been conducted there, the state colleges and universities are definitely an important force in training professional artists. In the past, artists were trained exclusively by other practicing artists in studios or professional schools of art. Early American colleges had adopted the English higher education model of a fixed, classical curriculum to prepare young men for leadership in law, medicine, and the ministry. Although a few professional art schools were started in the United States during the early 19th century, generally students seriously interested in studying the arts had to go to Europe to study (Risenhoover & Blackburn).

The first art department at a college anywhere was the School of Fine Arts at Yale. Although Yale was an extremely conservative institution, it could not deny entrance to art when a wealthy Yale graduate, August Russell Street, donated $250,000 to establish a school of art. John Ferguson Weir was appointed Director of the new school which began with an initial enrollment of 4 students in 1869. (By the beginning of World War I, the enrollment had grown to more than 400, with 7 faculty members.) Apparently, Street was very forward-thinking when he lay out his proposition for the art school with three main goals in mind: 1. to provide technical training for those wishing to become professional painters, sculptors, or architects; 2. to provide lecture courses in art history and art criticism for undergraduates and professional students, and 3. to provide for the university and city community at large exposure to art through loan-exhibitions and permanent collections (Hubbard, p. 139).

The first degree program in fine art was established at Syracuse University when the College of Fine Art was established in 1873 with George Fisk Comfort as the first dean. Syracuse College of Fine Art offered bachelor's degree programs in painting and in architecture (Hubbard). Soon other institutions such as Washington University of St. Louis, the University of Kansas, and the University of Illinois developed their own art programs (Hubbard). The leaders of these programs felt that practice in the arts had "humanistic values that were compatible with other, more literary, university pursuits. The invasion of the colleges by artists was an inevitable consequence, and art programs proliferated after 1900." (Morrison, p. 26)

The development of art in academic institutions had been profoundly affected by several forces: the success of the Land Grant College Act (1862); the influence of German scholarship; the increasing size of colleges; general acceptance of the principle of elective studies; and the "closer association of higher education with the life of the American people" (Hubbard, p. 134).

> State and land-grant universities were especially receptive to expanding professional programs as well as to the idea of being of service to the public at large. Public universities viewed themselves as capstones of the educational system, and it was in their atmosphere of service, accommodation, and openness to new ideas that the highest caliber of professional education began to be included in university programs. Earliest entries were law and medicine. Then an emphasis on science, the addition of schools of education and business, and, finally, a serious commitment to the arts emerged in public universities. (Risenhoover and Blackburn, p. 4)

Between the Wars: 1920 to 1945

In the period from 1920 to 1945 no new collegiate institutions of any great standing appeared on the scene but those that had already been founded grew both intellectually and physically. And art studies kept pace with the general increase. The most spectacular additions to the college campuses appeared as buildings designed for the study of art, some partly paid for by The Rockefeller Foundation, the Carnegie Corporation, and the Public Works Administration (Hubbard, pp. 200 - 204).

The main trend in higher education during this period was a search for a good general education. In the "Humanities" movement, art programs held secure although not dominant positions and almost all of the Humanities programs included some sort of art courses. "Entire art programs which bore no direct relation to the Humanities as such also appeared and multiplied, their function likewise being to serve general education" (Hubbard, p. 212). But very few institutions could claim to offer courses that led to professional proficiency in studio art. Except for the places where a definite art school was maintained in connection with the university, the art programs were generally heavy on theory and inadequate in art practice.

While the colleges and universities were trying to improve their programs of studio art, a curious reverse trend began in the professional schools of art during the 1930s. State departments of education aimed at making the requirements more rigorous for teacher certification began to pressure the professional art schools with teacher education programs to make changes in their curriculums. As a result the art schools began to make their programs more like those in colleges and universities, often contracting with other local educational institutions to provide general education courses for their degree programs (Morrison).

Growth and Development Since 1945

Probably the most important stimulus that American higher education ever received was the Servicemen's Readjustment Act of 1944, commonly known as the "GI Bill of Rights." And the trend of booming college enrollments caused by the returning veterans actually continued after all the veterans had graduated. Increasingly American youths and their families felt that a strong educational background was necessary for future success (Hubbard).

Art was included in the higher education boom, and following World War II the growth of college-based studio art programs was phenomenal, both in numbers and in academic importance (Morrison, 1973; Ritchie et al., 1966). Growing social and economic pressure for young people to get a college degree made it increasingly difficult for art schools without a college affiliation to attract students. And even the independent professional schools offering degrees began to lose the competitive edge in attracting students and faculty. With their larger financial resources, state-supported or well-endowed colleges and universities were able to offer large salaries, better fringe benefits, more advanced equipment, and new facilities (Adler). So it is generally recognized that the typical artist today has been educated in a university (Rosenberg, 1973).

There were several social forces which accelerated the rise of art instruction on college campuses. One was the need for certified high school art teachers as secondary education became universal in this country. Another was the spread of popular higher education as an aspect of middle-class culture. Middle-class parents who were not willing to support their offspring to be "beach bums" for four years were willing to finance them for four years of undergraduate school which culminated in a socially acceptable credential (Risenhoover & Blackburn).

Perhaps the most important social force was the desire of society that universities accept a role as leaders in fine art instruction, both for professional training and for amateur leisure time use. "Bluntly stated, society has defined the American university as the place where post-secondary education ought to occur, regardless of the activity or the goal. . . . Universities have not resisted the opportunity to fulfill such societal expectations." (Risenhoover & Blackburn, p. 6) Not only are universities economically bound to carry out the wishes of their public but also it is increasingly their role to respond willingly to the real needs of the culture. "Higher education usually does more than just respond. It recognizes and encourages the thrusts and currents of the external world and, in time, finds the means of bringing important movements into the academic fold." (Mattil, p. 61) And when it came to the problem of art training, there was really nowhere else to refer the problem. So the universities have met the challenge.

For many years there was a continuing debate about whether studio art should even be taught in institutions of higher education at all. This debate was probably settled by the 1960s when there was general agreement that art was solidly entrenched in higher education and would continue to grow (Mattil; Ritchie et al.). "College faculties have gradually come to acknowledge the place of art in higher education . . .The study of art has now become accepted as a valid area of general education and as a necessary part of the life of the institution as a whole." (Hubbard, p. 287)

Not only did the tremendous growth after 1945 provide improved opportunities for colleges and universities, but it also created a huge problem of overcrowding, especially for those public institutions which could not limit their enrollments. During this time many existing art facilities became completely inadequate. This problem was compounded by the fact that, like the laboratory sciences, fine art requires an expensive outlay in workspace and equipment. Art spaces have to be large because of needed studio spaces for students and faculty. Space and staff are also needed for a university art gallery. Art history courses require classrooms specially equipped with audio-visual projection systems and a working collection of at least 30,000 slides, which also requires special clerical supervision. And studio courses have to be limited to about 25 students per class (Hubbard, p. 242).

Artist-Professors

During the earliest years, instructors of studio art in American universities were principally teachers, not practitioners. The first incidence of an "artist-in-residence" occurred in the mid-1930s when John Steuart Curry was appointed at the University of Wisconsin (Hubbard). But the employment of distinguished artists as faculty for extended periods of time did not occur until after World War II, when the tremendous increase in enrollments created a demand to employ practicing artists as college teachers (Silvers, p. 269). At major universities, the trend accelerated in the 1950s and had become standard practice by the 1960s, the rationale being that students could learn art best if taught by the scholars of the field – the practicing, professional artists (Risenhoover & Blackburn, p. 9).

At first the controversy was over whether or not artists were fit to teach at universities. Rosenberg answered a charge that college artists-professors were inclined to be "second-rate" artists in the following way:

> Where are art departments to obtain first-rate artists willing to spend their time teaching, especially in colleges remote from art centers? And, thus isolated, how long would these artists remain first-rate? Is there even any agreement – except among a handful of names, perhaps – about who is first-rate? Beyond the quality of the teacher, there is the problem that art changes almost from season to season in outlook, concept, and even the materials of which it is made. If the

> subject being taught could be defined, whether those who teach it are first-rate or second-rate might be less important. (Rosenberg, 1973, p. 40)

When the controversy over whether or not artists were fit to teach in universities had died, then the question become whether or not universities were fit for artists and whether the artists would be out of place or stifled by the system. But in their study of 43 artist-professors Risenhoover and Blackburn found that for "the most part, a happy union had taken place between artists and universities. At the same time, artist-professors and traditional academics could learn from one another and improve life for both" (Risenhoover & Blackburn, p. 12). The researchers found that the artists they interviewed had produced more, rather than less, creative artwork in the facilities and the economic security provided by the universities. The university provided them sound financial support, artistic freedom, and control of their time – all essential in the creative process (Risenhoover & Blackburn, p. 204).

Philosophy of Teaching Art in College

It is interesting to compare and contrast the teaching philosophy of the artist-professors with that of professors in other areas of Liberal Arts. Risenhoover and Blackburn found that there were many similarities:

> For example, professors in both the fine and liberal arts most often teach as they were taught – modeling their style after the best teacher they ever had, after, of course, having mended his [their best teacher's] minor flaws. If they have assumed a new style, it is one which emerged from having experimented with novel techniques conducted on a trial-and-error basis. Neither [a professor in fine art nor in another liberal arts area] collects evidence of the pedagogical results but rather accepts or rejects what he does on the basis of impressions from non-random responses. While both faculty groups admire expertise and respect

> demonstrated truths, neither sociologists nor sculptors read what is known about teaching, nor does either turn to the university's resources on instruction.
>
> In addition to valuing good teaching, political scientists and poets believe they are far better at it than the typical pedagogue. ...They worry about their teaching, work hard at it, and wish to improve as teachers. Both believe person-to-person instruction is the essence of genuine teaching. Forced to make curricular decisions between professional and liberal courses for their students, both believe that specialization outweighs the virtues of a broad or liberal education even though they admire the Renaissance Man. Moreover, both believe that one's special expertise is the essential ingredient for the successful college teacher.
>
> The artist and liberal arts professor desire the same goal as the consequence of their teaching: a highly knowledgeable, skilled, and creative individual. (Risenhoover & Blackburn, p. 200 - 201)

But at the same time, there were also problems that pertained specifically to being professors of studio art. For example:

> The artist finds the university's instructional paraphernalia particularly bothersome. Credits, grades, time schedules, and the like interfere with instruction, as artists perceive it. In the same (and hence paradoxical) breath the artist advocates the university's certification process, the legitimizing of his student with the awarding of the graduate degree, even though he knows the holder of a degree is not a proven artist and that a degree cannot serve as a sufficient credential for a university position.
>
> ... The artist feels a professional call. He must teach so as to pass on what he has been privileged to acquire. At the same time, he strongly doubts that what he feels obligated to teach can in fact really be taught by anyone. Since the artist-

> professor's insight rests heavily on non-verbalized knowledge, he has deep reservations about the very essence of instruction. . . . .
>
> As a corollary to the non-traditional symbolization of his expertise, the artist believes he must continue as a producing artist; that he is a practicing artist is his principal teaching strength. (Risenhoover & Blackburn, pp. 201 - 202)

Two Modes of Art Instruction

Several authors referred to a fundamental split in art instruction between what Finkelstein called the "traditionalist" approach and the "nontraditional" or "innovative" approach (Finkelstein, p. 28); Rosenberg referred to the division between the "conservative" and the "avant-garde" orientations (Rosenberg, 1973); Krukowski spoke of a division into two "modes" (Krukowski, 1976).

In spite of the variations in nomenclature, there was general agreement about the nature of the two approaches. The traditional mode involves "the recognition of a continuity with the past" (Finkelstein, p. 28). Krukowski characterized this mode as intuitive and private, calling it "imagist" since it primarily involves representational art directly informed by the history of art. In the past, traditional instruction often included copying the works of Renaissance masters, drawing from plaster casts, and painting interiors (Rosenberg, 1973, p. 42). Currently the traditional mode would more likely be taught "through the systematic study of pictorial issues as represented in direct studio experience from nature and informed by past works of art" (Finkelstein, p. 28).

On the other hand, the innovative mode involves "free expression, experimentation and novelty" (Finkelstein, p. 28) and includes a wide range including art experiments with light and film, electronics and computers, synthetic materials, Earthworks, and Minimalism (Rosenberg, 1973). Having essentially no continuity with the past, innovative art is more about progress and the interrelation between art and technology.

Although this mode might include some representation, it is essentially nonrepresentational in method. Krukowski thought that the teaching of this mode should include the study of group dynamics, various technologies, and experimentation with architectural spaces (Krukowski, 1967).

Influence of the Bauhaus

There was also general agreement among authors that the innovative mode drew heavily from the type of art training developed at the Bauhaus, the avant-garde German school of design that operated from 1919 until 1933 when it was outlawed by the Nazis. Walter Gropius founded the Bauhaus on the principles that art should meet the needs of society and that there should be no distinction between fine arts and practical crafts. After Mies van der Rohe became director in 1930, there was less emphasis on social concerns and more emphasis on high artistic levels of design. Although the Bauhaus was probably most influential in architectural and product design (Cleaver, 1966), it also had a significant impact on art instruction in American higher education.

There were several reasons the art influence of the Bauhaus has been so widespread. The first was that the professors were leaders in important avant-garde art movements which became known all over the world. Vassily Kandinsky became the leader of the "Blue Rider" group, one of the base groups of German Expressionism. Kandinsky developed nonobjective art about 1910 and his work has been a major influence in 20th century painting (Cleaver, 1966). Laszlo Moholy-Nagy was a leader in the development of abstract art in many media. The paintings of Josef Albers influenced the op art and minimal art movements of the 1960s. American college students have been influenced directly by movements such as these through the art journals

(Rosenberg, 1973, p. 40) and through exhibitions, as well as indirectly through influence on their professors.

Also many of the Bauhaus professors put their concepts of art instruction into print. For example, the Swiss painter Paul Klee published many of his ideas in the Pedagogical Sketchbook (Cleaver, 1966). Moholy-Nagy set forth his artistic tenets in Vision in Motion, published in 1947. In 1912, Kandinsky published Concerning the Spiritual in Art, with his comparison of painting to pure music, instead of sounds using color, line, and form to evoke emotions without the help of representational images (Cleaver, 1966). Published in 1963, Josef Albers' Interaction of Color is a basic design textbook.

In addition to their writing skills, some of the Bauhaus professors immigrated to the United States when the Bauhaus was closed, bringing their tremendous teaching talents with them. The architect, Mies van der Rohe, came to Chicago to direct the Armour Institute, which became the Illinois Institute of Technology. Walter Gropius was very influential through his architectural design, his writing, and his teaching and leadership in the Department of Architecture at Harvard from 1937 until 1952 (Cleaver, 1966). In 1937, Moholy-Nagy founded the Chicago Institute of Design on the Bauhaus principles and taught there until his death in 1946.

But probably most influential of all was Josef Albers who was one of the "most influential teachers of modern art in America, if not the world" (Sandler, p. 14). Although Albers did not receive recognition as a major painter until the mid-1960s, he had been well-known as an art instructor since the mid-1920s. At the Bauhaus, Albers taught the preliminary design courses from 1923 to 1933. When Albers came to the U.S. in 1933, he went to Black Mountain College, NC, where he taught Bauhaus principles to his students, including the composer John Cage and the painter Robert Raushenberg. In 1950, he was appointed Head of the new Department of Design at Yale University, which thrived under his leadership until his retirement in 1958. Even the mass media enhanced his teaching reputation, with a four-page picture story in Life magazine in 1956. Apparently Albers had a real genius for teaching, inspiring students with his complete devotion both to making art and to teaching art (Sandler, 1982).

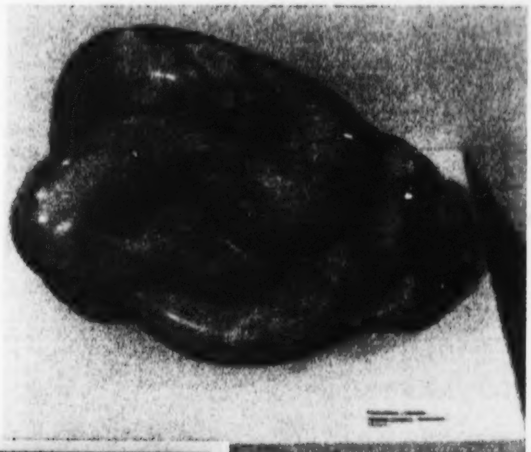
There are a couple of current aspects of undergraduate university art instruction that are probably remnants of Albers' influence. Currently the curriculum of most undergraduate studio art programs includes required courses of "design" usually meaning courses in "two-dimensional and three-dimensional design principles and the study of color. Most of these disciplines and the current usage have their origin in the Bauhaus but have been greatly refined by practice in many educational institutions in the United States." (Finkelstein, p. 32) Albers felt such courses were so important that there were even required foundation courses in color and design for the entering graduate students at Yale (Sandler, p. 18.). Another teaching tradition advocated by Albers was that of bringing in a "part-time faculty composed of distinguished and varied artists" to expose university students to non-academic art professionals with varying viewpoints and approaches to art (Sandler, p. 16). Although the Bauhaus influence on instruction in higher education has been substantial, it has also been indirect – filtering down from teacher to student and through the art world from one new movement to another – to the extent that today many artist-professors would probably be hard-pressed to say whether or not the Bauhaus tradition has influenced them in any way.

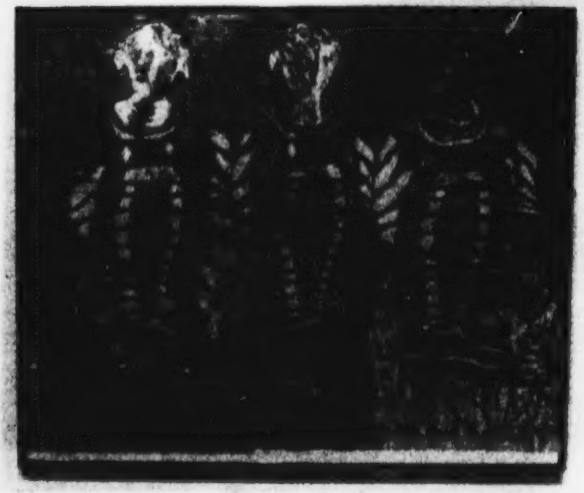
Women in Art Instruction

It is interesting to note the relationship of art with the higher education of women. In the early years of higher education in this country, most colleges were for men only. As the trend grew for women to be college-educated, they generally attended schools established exclusively for women. However, a large percentage of the students enrolled at the Yale School of Fine Arts, even in the early years, were female. When Street had donated money for the school, he had stipulated that the school should be open to women. So the Director had no alternative but to admit women (Hubbard, p. 139). A similar situation existed at Syracuse University, where the College of Fine Arts "had its home in a structure intimately associated with the education of women thus perpetuating the relationship of art education with feminine accomplishments (Hubbard, p. 283). This relationship later caused problems to art programs in men's institutions because of the reputation art study had for effeminacy.

Ironically, it also caused problems for studio art in the women's colleges which "had avoided like the plague any suspicion of those ladylike accomplishments which the girls' schools of a former century had taught " (Hubbard, p. 231). In order to be granted equal respect, women's colleges adhered firmly to the prevailing masculine standard of education, with emphasis on "Classical" or "Scientific" studies.

But after "the period of feminine emancipation, a return to a large female population in art departments has been apparent since the 1930s, and it continues unabated (Hubbard p. 291). In fact, the most recent statistics from the National Center for Education Statistics show that almost twice as many women as men receive bachelor's degrees in studio art each year (Brown).





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CHAPTER III

REVIEW OF RELATED LITERATURE AND RESEARCH

Introduction

One of the most interesting aspects of the literature about art students as a whole is that researchers apparently have not drawn from all the relevant studies that preceded their own work. In several instances, even major studies have apparently gone unheeded by later researchers. It appears that often the researchers were aware only of those studies which had the same focus as theirs did or had been done within their own narrow discipline, while they were unaware of relevant studies about art students done in other disciplines. This phenomenon is illustrated in a diagram in Figure III-1 on the following page. Each important study is listed with either the date of the study or the date of the earliest known publication, the name(s) of the researcher(s), the location either of the study site or the workplace of the researcher(s), and some of the major themes of the research. Lines point from the studies toward those studies which were used as sources. Obviously very few lines were necessary. Thus, this review of literature is an attempt to relate together empirical studies about art students that have apparently not been connected before.

One of the earliest studies about art students was the psychological study conducted by Munsterberg and Mussen at Ohio State University, described in an article published in 1953. Apparently this study was ignored by others doing research on art students until Whitesel cited it as a source in 1974. The social-psychological case study conducted by Strauss and Griff at the School of the Art Institute of Chicago appeared to be a major effort in this area. It involved extensive in-depth interviews with 60 art students, and several articles on it were published in sociology publications.

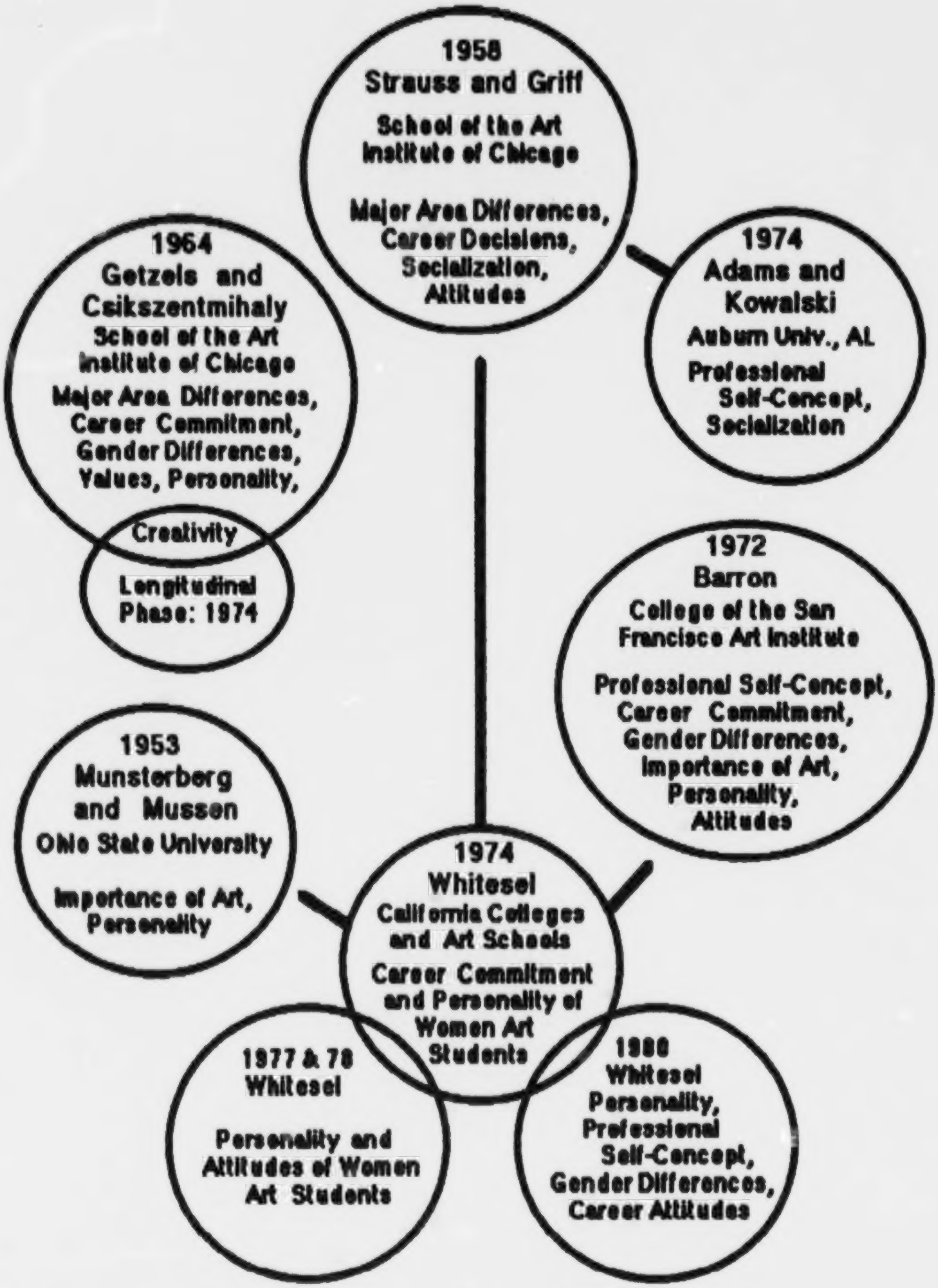
1958
Strauss and Griff
School of the Art Institute of Chicago
Major Area Differences, Career Decisions, Socialization, Attitudes
1964
Getzels and Csikszentmihaly
School of the Art Institute of Chicago
Major Area Differences, Career Commitment, Gender Differences, Values, Personality,
Creativity
Longitudinal Phase: 1974
1974
Adams and Kowalski
Auburn Univ., AL
Professional Self-Concept, Socialization
1972
Barron
College of the San Francisco Art Institute
Professional Self-Concept, Career Commitment, Gender Differences, Importance of Art, Personality, Attitudes
1953
Munsterberg and Mussen
Ohio State University
Importance of Art, Personality
1974
Whitesel
California Colleges and Art Schools
Career Commitment and Personality of Women Art Students
1977 & 78
Whitesel
Personality and Attitudes of Women Art Students
1980
Whitesel
Personality, Professional Self-Concept, Gender Differences, Career Attitudes

Figure III-1: Studies of Fine Art Students: Topics and Relationships

The lines point from studies toward those used as sources.

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But the Strauss / Griff study was not even cited by Getzels and Csikszentmihalyi (1964) when they published their psychological study about art students and creativity conducted at the same institution less than ten years later. Thus, it appears that the researchers were not aware of the Strauss study.

In fact, the Getzels and Csikszentmihalyi study (1964) seems to exist in research isolation. This case study was a major effort utilizing interviews and observations, as well as a battery of psychological and artistic tests, obtaining data that seemed to be pertinent to later studies. Yet it has been ignored alike by researchers in sociology (Adams and Kowalski, 1980), psychology (Barron, 1972) and art (Whitesel, 1974). This makes one wonder if there were other major studies about art students which have not been publicized well enough for interested researchers to be able to locate information about them.

A thematic analysis of the empirical studies about art students revealed that the information in the studies can be loosely organized into three fields or spheres which cover the students' activities or endeavors as (1) a person, (2) a student in art school or college, and (3) a future artist. In other words, the information relates to three spheres of life: (1) Personal Sphere, (2) Educational Sphere, and (3) Art Career Sphere. See Figure III-2. These arbitrary divisions are not neat and definite -- the spheres are actually interrelated with much overlap between them.

As outlined here, the research information about the Personal Sphere includes topics such as personality and values, gender differences, personal attributes affecting their choice of art specialization, and relationships with parents. Topics included in the Educational Sphere include the role of the art training institutes, the students' relationship with art, relationships with professors, and similarities between students in professional art schools and college art departments. And the Art Career Sphere includes such topics as career decision, career commitment, post-graduation plans,

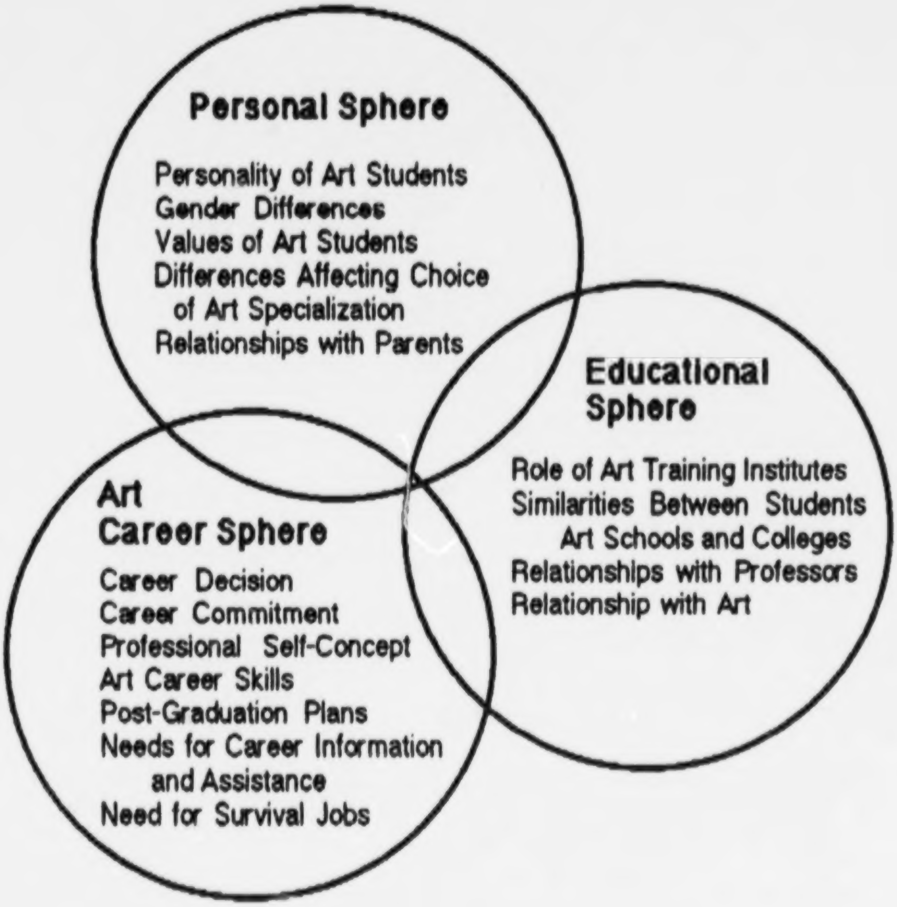

Personal Sphere
Personality of Art Students
Gender Differences
Values of Art Students
Differences Affecting Choice of Art Specialization
Relationships with Parents
Educational Sphere
Role of Art Training Institutes
Similarities Between Students Art Schools and Colleges
Relationships with Professors
Relationship with Art
Art Career Sphere
Career Decision
Career Commitment
Professional Self-Concept
Art Career Skills
Post-Graduation Plans
Needs for Career Information and Assistance
Need for Survival Jobs

Figure III-2: Outline for Review of the Literature on Art Students

professional self-concept, art career skills, needs for career information and assistance, and need for survival jobs.

This review will deal with the research on the Spheres of Life of art students in the following order: Personal Sphere, Educational Sphere, and Art Career Sphere, with a final section outlining how the previous research relates to the current study.

Research Relating to Personal Aspects of Art Students (Personal Sphere)

Generally speaking, the information relating to the Personal Sphere of the art students includes factors that existed before they became art students and will exist afterwards, even if they happen to drop out of school or out of Art completely. These factors are personality and values, gender differences, and relationships with parents.

Personalities of Art Students

One of the best researched areas of information about art students in recent literature is about their personality. Several different researchers have done major work in this area. See Table III-1. Perhaps the research interest in this area is partly due to the generally low opinion people have had of the personality and emotional maturity of artists and the popular conception of artists as "moody, extravagant, unreliable, promiscuous, and altogether a bad match for one's daughter" (Getzels et al., p. 34). Thus, personality may be the most obvious area of research that occurs to researchers interested in art students.

Personality is a rather elusive concept, with many possible definitions, and there is a rather wide range of instruments available to measure it. The more popular definitions of personality can be classified into three general categories (Getzels et al., 1976): behavioral definitions, social-stimulus definitions, and depth definitions. The

Table III-1: Personalities of Art Students

Study	Instruments	Findings
Munsterberg and Mussen 1953 All levels of art students	Thematic Apperception Test (TAT) + Questionnaire	Quiet and introverted with a rich inner life, preference for creative leisure activities & small groups of friends. Intense guilt feelings, less likely to have overt aggressive tendencies, prefer withdrawing rather than engaging in open conflict. But less likely to submit to insult and injury without opposition.
Getzels and Csikszentmihalyi 1964 2nd & 3rd yr. art students	Sixteen Personality Factors (16PF) + Interviews & Observations	Serious and introspective, imaginative, intensely subjective, and unconventional in outlook. Socially reserved and aloof. Tendency to be radical and experimental. Not bound by accepted standards of behavior and morality. Resolute and self-sufficient in making own decisions.
Barron 1972 First-year art students	California Psychological Inventory (CPI) Minnesota Multiphasic Personality Inventory (MMPI) + Interviews	Independent, unconventional, individualistic, original, energetic, vigorous, flexible, creative, independent in thought, vivid in gesture and expression. Unusually open to experience. High independence of judgment. Complex personality with emphasis upon openness, spontaneity, and whimsicality rather than "neurotic complicatedness." Socially aware, but not interested in time schedules, taking heavy responsibility, being dependable, making a "good impression," or achieving in ordered structures requiring social conformance. Above-average desire to achieve and succeed through their own independent efforts.
Whitesel 1984 Graduate art students	Gough Adjective Check List (ACL)	Independent, strong-willed, clever, and spontaneous with their share of occasional anxieties. Self-centered, paying little attention to the feelings and wishes of others, tending to take advantage of others or to seek attention.

behavioral definitions assume that personality is the sum total of a person's habit systems – the totality of their usual behaviors. The behavioral version is often tested by *self-report* inventories and questionnaires, such as the Sixteen Personality Factors Inventory. In the social-stimulus definitions, personality is defined by the responses made by others to the individual as a stimulus, with the focus being on the impression made on others rather than on the subject's own assessment. Proponents of this definition commonly test with *rating* scales where a supposedly knowledgeable person rates the subject in terms of a set of variables. In the depth definitions, personality is considered to be the dynamic organization of internal systems that determine the subject's unique adjustment to the environment. For this definition, personality is often tested by *depth* or *projective* techniques that attempt to identify the individual's underlying needs and motives. The Group Thematic Apperception Test is a well-known projective or depth measure of personality (Getzels et al., 1976). Many of the definitions of personality are actually contradictory and the various tests may give contradictory results. But personality researchers do not necessarily use instruments from only one category (Getzels et al., 1976).

One of the earliest studies published about art students was about their personality structures (Munsterberg and Mussen, 1953). This was a quantitative study designed to check seven hypotheses derived from the analytic writings and empirical studies about artists. It was conducted on 30 outstanding art students at The Ohio State University and their scores were compared to those of a control group of 30 non-art majors, matched with them for sex, age, and years in college (Munsterberg & Mussen, 1953).

Munsterberg and Mussen obtained data using the projective Thematic Apperception Test (TAT) and one section of the Allport-Vernon Study of Values, plus a survey questionnaire of open-ended questions about vocational goals, social, leisure, and artistic activities. Compared to the nonartist group, the art students had intense guilt feelings, were quiet and introverted, with a rich inner life and preferences for social situations involving just a few close friends. They preferred to spend their leisure time in various creative activities, both active and passive, involving art, music, etc. They were less likely to have overt aggressive tendencies and would withdraw rather than engage in open conflict. But they were also less likely than the group of nonartists to submit to insult and injury without opposition (Munsterberg and Mussen).

Although the main thrust of the Getzels study at the School of the Art Institute of Chicago was "creativity and problem solving," one of the main goals of the study was to determine whether there was a personality structure that was typical of art students, and if there was such an artistic personality structure, to see how it compared to the personality structure of other groups (Getzels et al., 1964). (Perhaps the main emphasis of that study being on creativity is what has caused researchers interested specifically in art students to fail to discover this major work.)

Although the Getzels case study relied heavily on qualitative interviews and observations, the researchers wanted some more "objective" methods to answer certain questions, including those about personality and values. So the researchers selected a broad range of personality, perceptual, and mental tests, which were given in three batteries of two hours each at weekly intervals. The personality tests they selected were from all three categories of tests available. Complete information from all the various tests were available for 179 students (86 males and 93 females) which was 56% of the total population of second-year and third-year students at the Chicago Art Institute (Getzels et al., 1976).

In order to assess personality, the Getzels study used the "Sixteen Personality Factors Questionnaire (16PF) which is a self-report questionnaire designed to measure sixteen fundamental behavioral predispositions in order to give a comprehensive profile of personality. The 16PF results showed that art students of both sexes were socially reserved and aloof, serious and introspective, intensely subjective, imaginative, unconventional in outlook, not bound by accepted standards of behavior and morality, tend to be radical and experimental, are resolute, and self-sufficient in making their own decisions (Getzels et al., 1976, p. 38). Their personality profiles differed significantly from average students of their own age. After the tests were completed, Getzels and Csikszentmihalyi concluded, "Apparently the image of the artist as socially withdrawn, introspective, independent, imaginative, unpredictable, and alienated from community expectations is not far off the mark" (p. 39).

A very similar general description of the artistic personality resulted from the personality tests used by Barron and associates in a study of 64 beginning Studio Art students (42 males and 22 females) at the College of the San Francisco Art Institute in the early 1970s (Barron, 1972). The Barron case study collected data through in-depth interviews, the California Psychological Inventory (CPI), and the Minnesota Multiphasic Personality Inventory (MMPI). Barron found the art students in his study to be "notably independent and unconventional, vivid in gesture and expression, rather complex psychodynamically but with an emphasis upon openness, spontaneity, and whimsicality rather than neurotic complicatedness" (p. 49).

On the California Psychological Inventory, the male and female art students had almost identical patterns. The CPI gave an overall picture of people who were individualistic, original, energetic,and socially aware. They were not interested in time schedules, heavy responsibility, being dependable, making "a good impression," or achieving within an ordered structure that would require social conformance (such as would be necessary to work in a high school or a business.) But they had an above-average desire to achieve and be successful through their own, independent effort (Barron, pp. 43-44).

Both the male and female students in Barron's study had similar patterns on the Minnesota Multiphasic Personality Inventory also. The MMPI showed them to be unconventional, flexible, creative, open, and independent in thought. The art students approached life with vigor and spontaneity but with an awareness of social necessities and a sensitivity to nuance. They were open to experience and capable of dealing with any feelings of doubt which such openness might bring (Barron, p. 45).

With the 64 students in his study, Barron also conducted an "Independence of Judgment" test, which has been highly correlated to maintenance of independent and correct judgment under conditions of extreme peer pressure. This test was relevant to the study of art students because high scores on it can be used to predict a high level of creativity. The art students in Barron's study earned very high scores in independence of judgment (Barron, 46-48).

Whitesel conducted a study (1984) on the personality characteristics of graduate art students using the Gough Adjective Check List, which consists of 300 adjectives describing personality characteristics. In this study Whitesel compared the characteristics expressed by the art students with those expressed by students of their same sex in other academic majors." The sample included 60 graduate studio art majors (36 women, 24 men) at three large western state universities; 64 graduate students in English (43 women, 21 men), and 68 graduate students (35 women, 33 men) studying psychology (Whitesel, 1984).

Their scores on the ACL showed that the graduate art students were independent, strong-willed, clever, and spontaneous, with their share of occasional anxieties. Both men and women were also self-centered and paid too little attention to the feelings and wishes of others, and they tended to take advantage of others or to seek attention. However, the personality characteristics expressed by the art students were not significantly different from those expressed by graduate students of their same sex in the other academic majors (Whitesel, 1984).

Thus, the available empirical research, spanning three decades and using a variety of tests of various types, assessed the personalities of art students ranging from first-year through graduate level, at professional art schools, state colleges, and universities from Ohio to California. See Table III-1. Although the descriptors varied somewhat, nonetheless, the personality profiles of art students obtained by all the researchers presented a surprisingly unified picture of independent, strong-willed, unconventional, original people. The art students were shown to be introverted, quiet, imaginative, introspective, and socially aloof, with little interest in "making a good impression" or in conforming to social conventions. They were self-sufficient and tended to pay little attention to others' feelings and wishes. Although the art students disliked open conflict, they were not likely to submit to insult and injury without opposition.

Personalities of Male and Female Art Students

Although the various studies presented a fairly consistent profile for all art students, there were still some important differences found between the male and female students in the studies. See Table III-2 for comparison of these data.

For example, in the Getzels study using the 16PF, the female profile was significantly more dominant than other women their age while the male art students were significantly more sensitive and "effeminate in feeling" than other male students (Getzels et al., p. 40). Thus, the art students possessed personality traits that are traditionally associated with the opposite sex in our culture, a trait that is sometimes referred to as androgyny:

Table III-2: Personalities of Male and Female Art Students

Study	Instruments	Male Students	Female Students
Getzels and Csikszentmihalyi 1964 2nd & 3rd yr. art students	Sixteen Personality Factors (16PF) + Interviews & Observations	Compared to non-art men, extremely creative and significantly more sensitive & "effeminate in feeling." Has "typically feminine" attributes. Far superior in spacial and aesthetic perception.	Compared to non-art women, more creative and significantly more dominant. Has "typically masculine" attributes. Far superior in spacial and aesthetic perception.
Barron 1972 First-year art students	California Psychological Inventory (CPI) Minnesota Multiphasic Personality Inventory (MMPI) + Interviews	"Gentleman Pirate Motif" Unconventional, unusual and independent in thinking. Certain flair to their personal style. Tend to be more anxious and temperamental than art females. Compared to non-art men: more open to experience, more sensitive & less aggressive.	Compared to art males, less flamboyant, less anxious, more calm. More introverted & imaginative. Less sophisticated, more naive. More innocently blunt and forthright in her opinions. Compared to non-art women: more independent, willful, and adventurous, vigorous, flexible and complex.
Whitesel 1978 Female Graduate art students	Gough Adjective Check List (ACL)	Male art students were not included in this study.	Individualistic, assertive, strong-willed, competitive, independent, original, autonomous, skeptical, self-centered, restless in long personal contacts, seeks change & variety.
Whitesel 1984 Graduate art students	Gough Adjective Check List (ACL)	Not extremely different from non-art men. Slight tendencies toward being emotional, original, anxious, and head-strong. Compared to art females, less restless and no tendency toward being aggressive or competitive. Tend to succeed mainly on their own terms.	Not extremely different from non-art women, but slight tendency to be anxious. Compared to art males, more aggressive and competitive, seeking change. Enjoy challenges of complexity & disorder. Tends to succeed by working hard, and being steady and conscientious.

> It is unnecessary to point out here that these conceptions of the feminine aspects of male personality and the masculine aspects of female personality do not refer to homosexuality but deal with the relationship between the complex forces seeking expression from the "self" and the rigidly-typed behavior held appropriate for given "sex-roles" Conformity to culturally-defined sex-role behavior is expected by society, and children are reared not in accordance with the needs of what Jung calls the "self" but in accordance with external norms defined by others as appropriate sex-roles (Getzels et al., 1964, p. 113).

The researchers suggested two possible explanations for this androgyny. First, it might function to expose artists to as broad a range of experience as possible without cutting them off from half the range of human experience that would result from strict sex-typing. The other possible reason may be the nature of art as a career. On one hand, art is often considered a frivolous, effeminate occupation, not suitable for one's son. And on the other hand, it is a traditionally male vocation and all first-ranked artists of history have been males. Thus, it is an occupation that is "inappropriate" for an extremely "masculine" man and would probably offer no chance of success for an extremely "feminine" woman (Getzels et al., pp 40-41).

Although the patterns were similar for both sexes in Barron's study there were some differences between the male and female profiles. The males as a group presented what Barron called the "gentleman pirate" motif. Their independence of thought and unconventionality lead them to unusual conclusions and experiences. They were flexible, spontaneous, and creative with a certain flair to their personal style (p. 45).

The female personality pattern was slightly less flamboyant, more naive, and more introverted. The female art student was inclined to be somewhat calmer, less anxious, more introverted and more imaginative than the male art student. Towards the outside world, she showed tendencies to be less sophisticated, more naively enthusiastic, but also "more innocently blunt and forthright in her opinions." Compared to other women, the female art student would appear extremely independent, adventurous, strong-minded, flexible, vigorous, and complex (Barron, p. 45).

The study that Whitesel conducted in the late 1970s concentrated on the self-perceived personalities of women art students. Her subjects were 61 women Studio Art students doing graduate work at seven art schools and universities in California. Their scores on the Gough Adjective Check List, which consists of 300 adjectives describing personality characteristics, were compared to the scores of 91 women medical students and 100 women graduate students in psychology. Compared to the other two groups, women art students had more extreme scores on the test (Whitesel, 1978).

The women art students in Whitesel's study (1978) perceived themselves to be expressive, clever and spontaneous, original in their thinking and not inclined to do things in conventional ways. They considered themselves individualistic, independent, autonomous, strong-willed, assertive, very competitive, ambitious about doing well in work, when the goals were internal and self-selected. They had a tendency to be indifferent to the feelings of others or even self-centered, and became restless in situations of prolonged contact with others. They saw themselves as having a headstrong emotional temperament , with a tendency to be impulsive, disruptive, self-willed, pessimistic, and skeptical. Their scores indicated a high tolerance for ambiguity with an interest in change and variety and even an inclination toward restlessness.

In a later study of the personality characteristics of both male and female art students, Whitesel found that there were more significant differences between the males and females than there were between the profiles of the graduate art students and those of the the two groups of nonart graduate students (Whitesel, 1984). While both the men and women art students had characteristics of spontaneity, independence, and a tendency to take advantage of others, the women were stronger in those traits than the men. Also the women had a stronger tendency to be individualistic, strong-willed, and restless in intense or prolonged contacts with others. Absent in the male profile was the tendency of the females to seek and enjoy change and variety and to relish the challenge of complexity and disorder. Also the women art students perceived themselves as being aggressive and competitive, and the men art students did not. The women also had a tendency to be anxious and preoccupied with problems. There was also a gender difference in attitudes toward achievement: the men were motivated to do well mainly on their own terms while the women showed tendencies to do well through hard work and being conscientious and steady (Whitesel, 1984).

Values of Art Students

Although values are an important key to understanding art students, there has been less empirical research on values than on other aspects of personality. One possible way that interested researchers can measure values is to administer the Allport-Vernon-Lindzey Study of Values, which measures six basic values to represent the major human motivations:

> The six values are: *theoretical,* that is the pursuit of truth, the belief in the importance of abstract intellectual understanding; *economic,* or the propensity for achieving material rewards, attaining financial independence; *aesthetic,* the search for meaning through art, the belief that life without sensory harmony is wasted; *social,* the importance of interpersonal relationships, the fulfillment obtained through helping other human beings; *political,* the solution of problems through the use of interpersonal persuasion and power; *religious,* the emphasis on supernatural goals and spiritual rewards within a traditional religious context (Getzels et al., 1976, p. 32).

In 1953, Munsterberg and Mussen used part of the Allport-Vernon-Lindzey, in addition to drawing supporting information from the TAT, and found that the art students in their study emphasized aesthetic rather than material values. Also they were less socially inclined and placed less value on broad, superficial social relations than the nonart students. The researchers commented:

> Artists are concerned primarily with acceptance and approval of their work rather than with their personal acceptance. In order to be able to work and to produce works of art, artists seem willing to sacrifice material pleasures, personal success, and personal acceptance (Munsterberg & Mussen, p. 464).

Although the Barron work did not directly assess the values of the beginning art students in that study, to a certain extent the values of the students were touched upon in the interviews:

> These students most strongly value art and the independent way of life, and this has determined their vocation choice. In brief, they choose to do what they value most, and this itself sets them apart from many apparently better adjusted people who are doing what they would rather not (Barron, p. 49).

Since Getzels and Csikszentmihalyi felt that "to know art students, one must know their values," (1976, p. 32) they administered the Allport-Vernon-Lindzey Values Study to the art students participating in their study. The researchers found that the students had extremely high scores on aesthetic value – the one most relevant to the artist's work. In conjunction, the art students had extremely low economic and social values, which led the researchers to comment:

> Art students are committed to the values of their work single-mindedly. Persons planning to devote their life to art – like those devoting themselves to religion –

> must be completely identified with their calling; other professions for which there is greater societal support do not require the same exclusive value commitment.
>
> . . .Low economic value is adaptive to artists, who are risking careers in which the only thing they can count on is economic insecurity, and low social value is a necessity for working in the loneliness of a studio. . .
>
> Low economic and social values represent a rejection of two predominant values of our time, materialism and the cult of sociability – a rejection that helps establish the artist's identity (Getzels et al., 1976, p. 33).

Then the researchers compared the pattern of values and the personality profiles of the art students and found that they were not randomly distributed. Instead the art students had "an interlocking cluster of characteristics significant for understanding their activities and distinguishing them from other people" (Getzels et al., 1976).

The findings of the three studies which touched on values, Munsterberg, Getzels, and Barron, seem to be consistent with each other. Even though not many research studies have concentrated on the values of art students, the findings still seem helpful in understanding why students have chosen art and why they stick with it.

Differences Influencing Choice of Art Specialization

One aspect of the Getzels / Csikszentmihalyi study was the comparison of art students in the various majors possible within art. At the Chicago Art Institute, in applied art there were majors in (1) commercial art and in (2) industrial art (which included industrial design, interior design, fashion design, and weaving.) Also there was a major in (3) art education. Then the majors in (4) fine art included sculpture, ceramics, and the 2-dimensional areas of drawing, painting, and printmaking. As at many other art training institutions, all students took a common core of studio and academic courses during the first year and after that began to specialize increasingly.

In addition to the differences between the art students and other college students, the researchers found that there were profound differences on the tests of values and personality between the four groups of majors, which were congruent with their specialization. The extreme values that differentiated the art students from other students (aesthetic, economic, and social values,) also tended to differentiate the four groups of majors. There was a similar pattern in the personality data also. Apparently differences in values and personality affect how the young people will choose to apply their artistic talent.

The commercial and industrial art majors (applied art) were very similar to each other. Compared to the other groups, they had higher economic values and lower aesthetic values, but high social values. In fact, the advertising students were almost as sociable as the average college students. Advertising students also had high political values. The art education students had lower economic and lower aesthetic values but the highest social values of all the art students. The differences between the fine arts students and the other groups were especially significant. They had lower economic values and higher aesthetic values, reflecting to an extreme degree the "artistic" value pattern. The fine art majors were less sociable, more nonconforming, less conscientious, more imaginative, and less worldly than majors in the other areas. Thus, it is the students with the highest aesthetic values and the most imaginative dispositions who have the courage or the need to risk specializing in fine art where creativity is very important but material and social rewards are unpredictable and rare (Getzels et al., 1976, pp. 50 - 53).

Relationships with Parents

The importance of the quality of the human relationships that art students have was covered in two research studies that were actually about practicing, professional artists rather than students still in training. The Fried study, the first and perhaps the only study of its kind, included three years of observation of a number of practicing artists. At the end of the study, complete data were available for six individuals who were included in the final report. The study was a major attempt "to evaluate the relationship between changes in personality and changes in the artists' creative work habits" (Fried, p. 9). The researchers found untrue the common myth that artists have to be unhappy in their personal life in order to be very creative. In fact, they found that "greater ease in human relations added to and did not detract from the creative effort" (Fried, p. 169).

Hatterer made similar comments in his study, which involved his work with a number of artists over a period of several years. After counseling artists who were having problems with their creative artwork and with significant other people in their lives, he stated, "I have observed clinically that when the artist is acutely or chronically disturbed, his creativity is impaired" (Hatterer, p. 26).

The stability of their family of origin appears to be important to the success of art students, both in college and in their later career. The Getzels study found that the most successful art students came from stable families. All of the highly rated students reported that their parents were living together, while a few of the lower rated students reported that their parents were either separated, divorced, or widowed (Getzels et al, p. 69).

It appears that most American art students do not come from either very rich or very poor families but instead come from middle class families (Strauss; Griff, 1964; Simpson, 1981). The Simpson study was an interesting ethnographic study of the New York City SoHo district, which is currently the largest artist community in the world. In interviews with 48 of the SoHo artists, the researcher found that most of the parents had come from "the more modest managerial, business, and professional segments of the middle class" (Simpson, p. 54). In the Getzels study, the researchers also found that more of the highly-rated students came from families where the fathers were of superior occupational status: junior executive or higher in status (Getzels et al., p. 69).

The Strauss / Griff study found that being children of the middle-class presents a conflict of values for the art students. In the ideology of a fine artist, the emphasis is on individuality, insecurity, non-conformity, and nonutilitarian use of labor while the middle class ideology stresses respectability, security, conformity, and practicality (Griff, 1964, p. 80). Young people are usually recruited into art by public schools, aided unwittingly and unknowingly by their parents, who seemed to support the art interests of their children while younger. Stressing humanist and hobbyist values, the parents are proud of their offsprings' artistic talents and achievements at various levels in elementary and secondary school. However, not many parents consider visual art to be an appropriate occupation for their offspring. Thus, parents seemed to reverse their attitudes about art when they learned of their offspring's intention to become an artist. Although success in public school is measured by grades and some forms of recognition such as prizes, articles in the newspapers, or mention at graduation, occupational success involves symbols of financial success and social prestige, which are generally not available in fine art careers (Griff, 1970).

The literature mentions that these middle class parents had a couple of objections to their offspring choosing fine art for their career. The parents' main objection was the poor financial outlook for art and the fact that the students are not "visibly headed toward paying jobs (Strauss, p. 165); the second objection was that art was not considered a respectable, appropriate profession but instead was considered bohemian, weak, and lacking in prestige (Griff, 1970; Strauss; Simpson; Getzels et al, 1974). Griff summed up the parents' objections well:

> The parents of the would-be artist make two very strenuous objections to his desire. The first is that the painter cannot hope to support himself solely from the sale of his paintings and that this will make it impossible for him to attain many of the symbols of success that families cherish. The second objection is directed at the bohemian stereotype of the artist, which the family wishes to avoid because it violates the professed mores of our culture. The fact that artists often seem to become bohemians is, of course, closely related to their financial problems (Griff, 1970, p. 149).

The informants in Simpson's ethnographic study, professional artists living in New York City, mentioned that they had had opposition from their parents also:

> For most SoHo artists, the usual stresses of childhood were complicated not only by an ability and interest in art but also by parental opposition to that interest. Typically, their parents. . . sought to steer their children, sons and daughters alike, into economically sound professional or business careers. Fine arts was not perceived to be an acceptable alternative. In seeking to become artists, the children had to break away from the influence of their parents, who considered the arts an economically irresponsible choice (Simpson, p. 54).

As mentioned earlier, art was considered particularly inappropriate for sons as "not only is art unlikely to lead to riches, it also has effete connotations" (Getzels et al, 1976, p. 41). Thus, male students were especially subjected to "considerable familial pressure and strain" (Strauss, p. 165). These conflicts with parents were the beginning of the artists' self-estrangement, which sociologists refer to as "alienation". The conflict with parents was particularly difficult for the art students. Because of the sensitivity of their nature, the strong affective relationship with parents, and the cultural training to follow the parents' advice, going contrary to the wishes of their parents caused their conscience to suffer (Griff, 1970).

According to the literature, a common way for parents to react to their offsprings' career choice was to cut off financial support. Several students in the Getzels study stated that their parents had supported them willingly while they were in college but withdrew support when they transferred to art school. A couple of them commented that no matter how hard they worked at art school, their parents still thought they were "goofing off" there (Getzels et al, 1974, p. 18).

Simpson found that his informants had had similar experiences when they had begun to identify with art and had declared that art was of utmost importance to them. When they had announced that they were going to study art rather than "more practical courses of education," the situation was "escalated into a rebellion by parents who withdraw their psychological and material support" (Simpson, p. 71). Regarding this conflict, Griff made a statement about the students in the Strauss / Griff study that is very revealing of middle-class culture:

> While parents will strenuously object to their child's going to art school, they will, in most cases, continue to support their child because the mores demand it. After graduation, however, there are no moral imperatives necessitating continued support and certainly none that would obligate the parents to support the child indefinitely (Griff, 1970, p. 153).

Although Munsterberg and Mussen found that the art students in their study were really not more likely to have conflicts with their parents than non-art students, what the researchers did find was that more of the art students were "unwilling to comply with their parent's wishes and to adjust to the standards of their homes." The art students in their study were more likely to leave home rather than have open conflict with their parents (Munsterberg & Mussen, p. 463). In the Strauss / Griff study, two male students partially coped with the opposition of their parents by living away from home.

However, the researchers found that their informants did not often withdraw from their parents to avoid opposition, not even the older students (Strauss, p. 166).

Research Relating to Being an Art Student (Educational Sphere)

Generally speaking, the information relating to the Educational Sphere includes the role of art training institutions, similarities between students in professional art schools and art departments of colleges and universities, the students' current relationship with art, and relationships with art professors.

Role of Art Training Institutions

The roles played by institutions of art training is a topic mentioned a number of times in the literature. In order to clearly define the appropriate roles, several researchers mentioned what the role of art training institutions is not. Griff mentioned that most art schools are not agents of elimination or restriction. Instead they practiced rather "open" recruitment into art. Students were seldom refused admittance, were rarely expelled, and were rarely given qualifying tests of any sort. Grades were generally used as encouragement or prestige rather than to restrict enrollment or to force students to repeat courses. Although it is possible that practice may have since changed, Griff noted that anyone who had the time and money could then go to any number of art schools (Griff, 1970, p. 147).

Another role that institutions of art training do not play is that of agent of change. This topic was touched on in an interesting study made by Kadushin at two major music conservatories during the early 1960s. Kadushin's study was important because of the focus on socialization into a profession in the fine arts. The main thrust of the study was how students in the arts came to define themselves as professionals. Regarding the values which students professed about their artform and its cultural environment (in that case, music and the world of music). Kadushin noted that the data showed that there had been no change over the years, commenting, "It is not the role of the schools to produce such change." (p. 403)

A third role not played by art training institutions is that of agent of certification. Although an art school is a legitimating institution, it fulfills a function for artists that is different from the function of school for other professions. A degree in Fine Art does not have much direct effect on the future career of a painter or sculptor, except perhaps to allow entry into graduate school, thus leading to a job teaching in secondary school or college. But an art school can not bestow artistic status on a graduate in the same sense that a school of medicine can grant medical status (Getzels et al., 1976, p. 186).

Several roles that are appropriately played by institutions of art training are also listed in the literature. Probably the most obvious role is that of an agent of training -- to develop artistic talent or potential into artistic skills and techniques (Getzels et al., 1976; Kadushin; Strauss). As Griff mentioned, grades may be a form of encouragement for these budding artistic skills (1970, p. 147). The type and frequency of instruction in techniques would vary greatly between teachers and between students (Griff, 1970, pp. 152). In his study at the San Francisco Art Institute, Barron noted that there was little didactic instruction given art students there; instead the students were given freedom and encouragement to bring forth the important skills supposedly already within them (Barron, p. 11).

Another important role played by institutions of art training is that of agent of socialization. The Getzels study referred to the art school as being "indispensable as a socializing institution where young people learn what is involved in becoming an artist" (1976, p. 186). An important aspect of this socialization process was the interaction between the students. In fact, the camaraderie with other people having similar temperaments, skills, and goals was often mentioned as a motivation for entering art school. During the last couple of years in art school, the students became increasingly immersed in "the artistic subculture," and their interactions with other art people reaffirmed and consolidated their decision to become artists (Getzels, 1976, pp. 216).

The Strauss / Griff study also found that a function of the art school was "to instill standards and artistic values" (Strauss, p. 160). At the beginning of their matriculation in art school, few students had had any real background in art, except perhaps for some classes in secondary schools or with private teachers. But few of them knew anything "about the great art traditions and not many have had 'any art' in the home." So if they were ever going to develop "dedication to artistic ideals" it had to happen while they were at the art school (Strauss, p. 162).

Along this same line, the study conducted by Field (1979) concentrated on how artists acquired their "social role," meaning the expectations and attributes generally associated with the occupational category of "artist." The research was conducted at various types of art training institutions: an art school, a college art department, and a non-degree program. This study was a rather unusual case study design, as it involved a year of participant-observation, many questionnaires, and open-ended interviews but also had two "hypotheses."

> This study provides an analysis of the ways in which the artist in one highly industrialized society, the United States, acquires his social position and role. . . . It was found that, in general, the social position of the artist is one of low income and mixed social status, and his social role is comprised of the amalgam of positive and negative status attributes that is generally referred to as "marginality." . . . It was also found that the training system functions to prepare the artist for his marginality by inculcating value-orientations which deviate from "mainstream" American ideational culture, along with certain attitudes toward the work process;

this inculcation, in turn, results in a largely positive reaction to marginality. (Field, 1979)

The socialization role of professional schools was also the focus of the Kadushin study, specifically about how students of the arts come to define themselves as professionals. The study found that the young artists began to define themselves as professionals only when the social structure of the school allowed them actually to play the role that would eventually be their full-time concern. However, administrators and teachers felt that too early a professional self-definition would keep students from efficiently playing the role of student. So as the students developed excellence in their artform, over time, the school increasingly permitted them to make use of their abilities in their profession. Therefore, one of the major functions of the professional school was both to facilitate and to control or regulate the artistic socialization process (Kadushin, 1969).

The literature also mentions two additional roles that are appropriate for College and University Art Departments. Kadushin mentioned that the college departments of art, drama, and music were important as usually being "the few outstanding regional centers of artistic culture." And the importance of the role art training institutions as degree-granting agents was mentioned by Adler, who conducted an ethnographic study of a college art department:

> If college and university programs are becoming significant channels into the elite sectors of the art occupations, it is because 1) they provide scenes of activity where the informal collegial networks that guide a career can be formed, and, 2) they increasingly control access to the occupation of academic teaching. High proportions of university educated artists seek academic positions when they graduate, gradually excluding artists without degrees from the academic marketplace and making the possession of academic credentials all the more crucial in

> the competition for one of the few available sources of secure employment. (Adler, pp. 9-10)

Although Adler specifically mentions college and university art departments, it is possible that academic teaching positions may be less in their control now that more of the professional art schools grant academic degrees for programs of general study that are structured very much like those in the state colleges and universities.

As a sociologist, Strauss saw the role of art schools a little differently from some of the other researchers. He viewed art schools as part of a larger social system, the "world of art." As part of the broad art world, the function of art schools is not only to graduate professional artists, both those who make a living at it and those who continue without selling, but also to graduate "some of the future collectors of art, the museum-goers, the hobbyists, the teachers, the popularizers of art, and the personnel for museums." (p. 160) Although graduating all these types of art personnel seemed to be a "by-product" of the art school's professed purpose, Strauss saw this function of art training institutions as a very real, very important cultural role (p. 162).

Similarities Between Students in Art Schools and Colleges

It is possible that one would not expect to find very serious, dedicated fine artists studying at liberal arts colleges and universities but would assume that such students would choose to attend a professional school of art. However, research has shown that students in college art departments are as committed as those in the more specialized schools of art.

Whitesel conducted a study about the career commitments of graduate women art students at professional art schools and university art departments in California (1974). The questionnaire was completed by a total of 64 women, 31 enrolled at 4 universities and 33 enrolled at 3 professional art schools. The researcher expected to find that differences in the institutional environment and the program emphasis would be reflected in the commitment level of the students. She expected to find that students at the specialized art schools would be more highly motivated that those at the multidepartmental universities:

> When this expectation was put to test, however, it was found to be unwarranted. Students' responses to a question which asked them to rate their commitments to being artists were analyzed across the two school types yielding no significant statistical differences. Students who indicated a high level of commitment were evenly distributed in both the universities and the professional schools. (Whitesel, 1977, p. 25)

By the same token, when Field conducted a study of students at various types of art training institutions (a professional art school, a college art department, and a non-degree art program,) she had expected to find that differences in each setting, such as interaction, recruitment procedures, and curricula, would create different socialization patterns at the various institutions. However, what she found was that the same kinds of socialization patterns resulted at all three types of art training institutions. The differences were actually in intensity, not kind, with intensity of socialization being the lowest in the non-degree program and the highest at the professional art school (Field, 1979).

Although neither of the above researchers attempted to conduct further research specifically to explain this discrepancy between their expectations and findings, Whitesel did comment that it was "possible that financial considerations were important in determining which type of schools the women attended." The professional art schools in her study had higher tuition fees than most of the universities, which were generally state-supported with relatively low tuition fees (Whitesel, 1977, p. 27).

Relationship with Art

Understanding the way art students feel about art is an important key to understanding why they enter art. From the data, it appears that art is an essential part of their very nature. In the study at The Ohio State University, Munsterberg and Mussen found that art students valued acceptance and approval of their artwork more than personal acceptance or recognition. "In order to be able to work and to produce works of art, artists seem willing to sacrifice material pleasures, personal success, and personal acceptance." (Munsterberg & Mussen, p. 464)

In several of the studies, the art students were asked why they made works of art. Although one might expect the answers to include some aesthetic goal such as creating beauty, harmony, etc., in the Getzels study very few students mention anything of that kind. Instead, the reasons the students gave most frequently for creating art involved some sort of "discovery" or "understanding." Many of them "emphasized that the reason they painted was to understand themselves better, or to discover who they were." (Getzels et al., 1976, p. 20)

The range of answers was somewhat different in Whitesel's study (1974). When the women graduate students in her study were asked why they made works of art, the majority of them (70%) said they did it because it was pleasurable and interesting, or that it enabled them to express and communicate their feelings. A personal need or compulsion to make art was indicated in the answers of 26% of the women graduate students (Whitesel, 1977).

In the Strauss / Griff study, the students majoring in the various areas of art seemed to find differences in the meaning of their own art work. Although the applied art students (industrial and commercial) took some personal pride in their work, they mainly considered the potential or salability of the art as a way to get good jobs and as a means toward occupational success. The education students considered their art work as pleasurable and as proof of the progress they were making, often referring to their art as "fun." But the studio art majors talked of self-expression and of the contribution their creative products made to their self-respect; in general their attitude was proud and possessive about their work (Strauss, p. 165).

In the study of students at the San Francisco Art Institute, Barron found a striking gender difference in answer to the question, "How important is your art work to your life as a whole?" The answers given by the women students did not express any great intensity or commitment to art. Only one of the young women said that her artwork was "essential" to her life. Fewer than 40% of the women students said their art work was very important (Barron, p. 35). But the typical responses given by the young men expressed intensity, commitment, and dedication. Almost 70% of the men said that their art work was very important to their life; generally they said it was their top priority. They said art was their life, what they were born to do, and what kept them alive (Barron, p. 35).

Relationships with Professors

Although art students were generally very introverted and not very social, they tended to feel at ease with other art people and to feel a sense of "belonging" in an environment where everyone was socially united by a common interest in art . In an art environment, the relationships between student and teacher were more varied or differentiated than probably exist in most other academic disciplines. The Studio Art students searched for a teacher compatible with their temperaments both as people and as artists. They wished to find a professor whose teaching style was compatible with their learning style: some students seek and readily accept frequent technical instruction, some expected instruction only when they asked for it, and some were hostile to any instruction at all. Some of the students wished to become involved in a masterdisciple relationship with a compatible art teacher, thus acquiring an identity as well as skill in art (Getzels et al., 1976, p. 216; Griff, 1970, p. 152).

In the Strauss / Griff study, the students in "applied arts" spoke about the teachers in a very utilitarian way, emphasizing the teacher's role in techniques, problem solving, and learning which artwork is likely to sell best. The education students seemed to see teachers as aiding their search for "artistic broadening and development." The art education majors praised teachers for allowing students to work at their own pace without pressure and helping students learn techniques but criticized them for being too permissive and not being directive enough (Strauss, pg 164).

Strauss summed up the range of nuances in the relationships between the studio art students and their professors mentioned by students in the study:

> The terminology of the fine-arts students reveals the more psychologically sensitive relationship existing between teachers and students, with some of the latter resenting their students status, some identifying with teachers rather than merely viewing them as purveyors of knowledge, and others finding themselves in the position of having to choose among diverse drawing and painting styles of their teachers. They speak of apprenticeship relations, of teachers as friends, as reacting against teachers' styles, as having the opportunity or the problem of choosing among many viewpoints, of being set upon the right artistic course, of teachers who can help the students because they are older (but not potentially better artists than the student). . . But also the teachers are criticized for pushing their own styles too vigorously, and praised for being permissive and allowing students to go their own way (Strauss, 164-65).

Research Relating to Becoming an Artist (Art Career Sphere)

Generally speaking, research relating to the Art Career Sphere covers the topics of career decision, career commitment, professional self-concept, art career skills, post-graduation plans, career information and assistance needs, and the need for survival or "day" jobs.

Career Decision

Rather than one single decision, career decision-making in art may actually be a process of increasing commitment that lasts many years, with the field of study chosen long before a paying occupation is actually identified. Often the first major step toward full commitment to art is deciding to enter art school or deciding to major in art. The data from the studies seemed to indicate that the art students probably did not have their whole career course planned when they decided to enter art school. Interviews with the students in the Strauss / Griff study showed that they did not do much soul-searching or anxiously weigh the occupational alternatives before they decided to enter art. Generally speaking they had only vague notions of how they were going to earn a living later; at the time, what was important was that they liked art best and wanted to major in it (Strauss, 1970).

The study that Goodson conducted among freshmen at a university showed that choosing a major before deciding on an occupation is fairly common in art. Among the 2,388 freshmen surveyed, 56% of the students in the College of Fine Arts & Communications chose their major first, before their occupation. For comparison, it is interesting to note that of the students in the College of Education, only 32% chose their major first (Goodson, 1978) .

Data from interviews conducted with students in the Getzels study suggested that there were three forces contributing to their final decision to enter art school. The first force was failure at other career ventures. Many of the students had tried and failed at other academic areas of study. "They just did not have the motivation to do academic work; it did not 'make sense' to them." (Getzels et al., 1976, p. 215) And in fact, some of the more successful of the art students in that study had already tried and failed at other careers.

Another reason the students mentioned for entering art was disillusionment with or alienation from typical middle-class type jobs – the "nine-to-five routine"; many of the students had perceived their fathers as trapped, defeated, and unhappy in jobs which failed to provide challenges or personal fulfillment (Getzels et al., 1976, p. 216). Also many of the students had already had negative experiences with routine jobs themselves, finding their early jobs more distasteful than motivational (Barron, p. 18).

> The part-time and summer jobs of the high-school student are also relevant to later matriculation at art school, for these jobs may demonstrate to the future artist either that he cares less for business than his art, or that the office and factory is meaningless or dull or hateful. (Strauss, p. 161)

The third force influencing final choice of art was the positive intrinsic motivation that the students found in art school. Some of the students were drawn to the lifestyle, and particularly to the comfortable camaraderie with other artists. They found happiness in simply working physically with art media, as well as the joy of being free to choose what they wanted to work on and how they wanted to do it (Getzels et al., 1976, p. 216). While young people choosing various other occupations might see their work as a means to an end – working for such rewards as money, security, social usefulness, a desire to get ahead, etc. – the young artist was primarily interested in the rewards within the process of making art – the satisfaction they received from the process rather than some type of gains from the product (Getzels et al., p. 19).

Career Commitment

Researchers have been interested in the career commitment level of art students as an predictor of whether or not they may persist and eventually succeed as artists in a risky career with no clear-cut way to earn a living. In the Getzels study, the researchers commented that the students had an extraordinarily high level of motivation while in art school. The researchers got the impression that the motivation of the art students was far more intense, more personal, and more intimate than that of students in academic disciplines or other professions (Getzels et al., 1976, p. 18).

However, in his study of beginning art students, Barron noted a striking gender difference in level of commitment. The statements made by the women art students just did not show an extremely intense commitment to art. Based on data from the interviews, it was obvious that the men students were "far more passionate than the women about their commitment to their art work." (Barron, p. 34)

Measuring the career commitment of art students was the main thrust of the dissertation study conducted by Whitesel in 1974. She defined the term "career commitment" as a sense of purpose that was both durable and social. The durability of commitment was emphasized because of the difficulties artists have in continuing their careers largely isolated from any institutional assistance. They generally work alone, supporting themselves and their art through survival jobs which may not even relate at all to their art work. Sociability of commitment was intended to mean the interest of an artist in having a public response to their artwork, either a general viewing public or a group of artist-peers. This was considered an important aspect for women art students because traditionally the art of women has been conspicuously absent from museums (Whitesel, 1975, p. 48)

The respondents in Whitesel's 1974 study were 64 women enrolled in graduate art programs. Since graduate students have invested more years in the study of their field of interest, and have won a space in a graduate programs that are generally small and very competitive, one would expect them to have a very high level of career commitment. And in fact, 96.6% of the women in this study indicated that it was important for them to be an artist, while 73% said it was important to exhibit their work and 70% wanted to be appreciated for their art work rather than their personality (Whitesel, 1977, p. 26).

However, the women were not so uniform in their commitment to being artists. Whitesel had devised a six point scale for the women to rate their level of commitment to being an artist. Only 37.5% checked the highest level of commitment and 42.2% checked the next highest level. For the question which asked how important it was for them that their art work gain recognition, only 37.5% said it was "very" important and 50% said it was moderately important, while 12.5% said it was not important. And there was very little correlation between the highest levels of commitment and the feeling that recognition was very important. Thus, while the women rated fairly high in durability of commitment to being artists, they were low in sociability of commitment to gaining public or critical acclaim for their art. Apparently they varied as to what they were committing themselves to being; for some, being an artist included seeking a public outlook for their work, but for others, it meant being an artist in just a private sense (Whitesel, 1977, p. 26).

Professional Self-Concept

The "professional self-concept" was defined by Kadushin as "simply that noun which a person usually applies to himself when asked the standard identifying question of modern society, 'What do you do?' This simple noun informs much of a person's life." (Kadushin, 1969, p. 389) Thus, the professional self-concept is how people define themselves occupationally or their occupational identity. Kadushin found that the students who felt themselves more professional (a high self-concept) were much more committed to their artistic career than those with a low professional self-concept (Kadushin).

The professional self-concept is even more important for artists than for most occupations. As Kadushin explained, the usual test of whether people are in a given occupation or profession is whether they earn a living from it. But very seldom are artists able to earn a living from their profession. Generally they have to work at other jobs unrelated to their art and are constantly having to explain that although they work as cab drivers, house painters, etc., they are "really" artists (Kadushin). "One's occupation is not only a source of income; it is a definition of who one is." (Getzels et al., 1976, p. 184)

While most occupations provide a gradual, clear-cut transition from training to full career status, the route to becoming a professional artist is nebulous with many obstacles that have nothing to do with artistic talent. After graduating, young artists must earn enough to survive, maintain self-respect and self-confidence, establish a position among their art peers, gain recognition from art critics, and continue to find meaning in what they are doing (Getzels et al., p. 160).

Since this is an extremely important issue in art, it is pertinent for researchers to study how and to what degree art students develop a professional self-concept during matriculation. Researchers have arrived at several different ways to measure the self-concept of students. Kadushin devised a rating scale with "professional" at one end and "student" at the other end of the line and asked students to draw a vertical line through the place on the scale which represented how they felt about themselves at that time. Adams and Kowalski used essentially the same concept in their study of 64 state university art students, allowing students to choose between "Art Student," "Marginal" or "Professional" (Adams & Kowalski, p. 33). Other researchers asked their respondents questions in interviews or on written questionnaires that related to this same concept. Barron asked the beginning art students in his study if they thought of themselves as artists (Barron, p. 34), as did Whitesel in her 1974 study of the career commitments of women art students (Whitesel, 1977).

Confidence in one's artistic abilities seems to be an important factor in development of a professional self-concept. For his respondents, Kadushin found that being skillful in their chosen medium was very important. Thus, a high self-concept was also related to good grades, self-rated skills, and "symbolic rewards for excellence" such as winning artistic competitions (Kadushin). In her study, Whitesel asked the graduate art students to compare the quality of their work with that of other students at their schools and provided response categories of "inferior," "average," "good," "superior," and "unique." Of her sample, 95.4% of the students described their work as being in the three highest categories (Whitesel, 1977, p. 25).

There was a surprising result when the Barron study dealt with the confidence factor by asking the students in that study, "In comparison to the work of others at the Institute, is your work particularly unique or good?" (Barron p. 34) This research had involved an evaluation of the students' work, and a large and varied number of judges had ranked the art produced by the men and women students equally high. They had found no sex difference in ability or quality of work. Yet there was a definite gender difference in the responses the students gave to this question. Only 17% of the women felt their work was "superior" compared to other students at the Institute while 40% of the men did. Only 14% of the men thought that their work was "inferior" while almost 40% of the women thought their work was. Thus, the percentages were almost reversed, when, in actuality, the quality of the art created by the women students was equally high with that created by the men students (Barron, p. 34).

Researchers have found that probably the most important force in developing a high professional self-concept is for the students to have opportunities to pay the role that will eventually be their full-time concern or participation in the type of activities that mean the most to professional artists (Kadushin). For art students, the activities which can have major socializing results include such "artistic experiences " as displaying art work, winning an award, having one's own art show, or having a job which utilizes artistic abilities (Adams & Kowalski, p. 32). Thus, although graduation from art school is an important formal step in developing the professional self-concept, even more important are certain informal cultural institutions identified in the longitudinal phase of the Getzels study:

> One does not become an artist just by painting. To paint might be the only thing that matters subjectively. But to be able to earn a livelihood and to develop a self-concept as a bona fide artist distinct from a "sometime painter," artistic behavior is not sufficient. One must be legitimized by the appropriate social institutions. (Getzels et al., p. 185)

The informal social institutions that had played a decisive role in the early careers of the most successful artists included such things as the artists' studios or lofts, solo art shows, acceptance in institutional juried show, and representation by private art galleries (Getzels et al., pp. 186 - 189).

In the Barron study there was a dramatic gender difference when the students were asked, "Do you think of yourself as an artist?" Most of the women students responded "no" (67%) while most of the men students said "yes" (66%). Thus, as beginning art students, the men already thought of themselves as artists, while the women were not nearly so high in their professional self-concept (Barron, p. 34). There was a similar gender difference in the data of the Adams and Kowalski study. Although there were more females than males in the art program at that university, proportionately fewer of the females thought of themselves as professionals or marginals, indicating instead that they still considered themselves as just art students (Adams & Kowalski, p. 37). These data could indicate a potential hazard for women art students trying to make a transition into an art profession.

Art Career Skills

Most of the studies about art students did not deal specifically with art career skills. One that did was Whitesel's study of the career attitudes of graduate art students. In this study, 36 women and 24 men in graduate programs at 4 western state universities completed a questionnaire about career attitudes and art careers. One of the questions asked them if they felt "adequately prepared to" (a) take slides of their work, (b) present their work to dealers and museum curators, (c) locate studio space, (d) write a resume, and (e) handle business aspects of being an artist such as taxes, contracts, commissions, etc. (Whitesel, 1980).

The most significant aspect of the students' responses to Whitesel's question about skills was that the women students fell behind the men in confidence in their art career skills. While 92% of the men felt adequately prepared to take slides of their work, only 69% of the women did. And 74% of the men felt adequately prepared to present their work to dealers and museum curators, while only 67% of the women did. In being able to locate studio space, 88% of the men felt prepared, compared to 72% of the women. And 50% of the men felt prepared to handle the business aspects of art, while only 42% of the women did. The women art students only rated themselves higher in one skill -- that of being able to write a resume; 86% of the women felt prepared compared to 75% of the men (Whitesel, 1980, p. 38).

In the longitudinal phase of their study, Getzels and Csikszentmihalyi identified informal institutions that exist in the relationships between artists and the public and the career skills that were required for the young artists to succeed in these systems. Renting a loft to use for a studio was one of the first steps toward becoming a professional. But a loft was not just for working; it was a way of announcing to the world that the art student was really serious about becoming an artist. And the proper use of a loft was to have many parties and invite all the right people in order to gain exposure for their work. Thus, a loft required artists to be entrepreneurial and sociable, to act as their own caterer, public relations representative, and master of ceremonies (Getzels et al., 1976, p. 186).

Another step toward becoming professional was to exhibit in art shows of various types. One very popular type of show was the independent group show hung by several artists working together. And like the loft, the group show required publicity, organization, and salesmanship skills. In addition, institutional juried shows were an important part of becoming professional. But getting artwork accepted in the juried shows required the artists to use social contacts, organizational skills, and economic judgement (Getzels et al., 1976, p. 189).

One of the most important steps in the artists' careers was getting a private art gallery to represent them. In the first place, the young artists usually had to begin selling their own work before any of the galleries would consider them, and then the competition for galleries was fierce. The few artists who were chosen by galleries found that dealing with a gallery required business, management, and financial skills that were difficult for them. Some artists tried to by-pass the galleries by starting cooperative galleries, but these required the artists to promote and merchandise their own work (Getzels et al., 1976, pp. 189-191).

Also the most successful among the graduates in the Getzels study had found it necessary to move to New York City, the current art capital of the world. And to survive in New York, they had "to use a certain amount of aggressiveness, shrewdness, entrepreneurship, and one-upmanship " (Getzels et al., 1976, p. 191).

Thus, art skills are only a small part of becoming an artist. The process also requires business, organizational, financial, salesmanship, social, and public relations skills. Not only are these skills difficult to learn, but they also are foreign to the personality of most fine artists. Having to have constant loft parties bothered the artists in the Getzels study because of the contradiction between their intrinsic need for solitude to create art and the extrinsic need for sociability in order to gain status in the art world (p. 186). The organization, publicity and salesmanship required for the independent art show were all characteristics that went against the artists' grain. Using social contacts, economic judgement, and organizational skills in order to compete effectively in juried shows were foreign to the artists -- the antithesis of the qualities that enabled them to become artists in the first place (Getzels et al., 1976, p. 189).

Not only were the business and managerial skills which were required to deal with a gallery lacking in the artists' background but also being forced to learn such skills conflicted with the values of the artists. And moving to New York created a real set of value conflicts with the artists' belief systems. Surviving in New York required qualities that were foreign to the artists' personality, and they added to the already overcrowded competition in the New York art work. Also they were risking becoming "trendy" by following the trend, and their presence in New York confirmed the city's dominance of the art world, a situation these artists personally despised (Getzels et al., 1976, pp. 189-192). In fact, some of the most promising students in the Getzels study gave up the art world because "they were averse to the self-promotion, 'gallery-fawning,' and occasional duplicities involved in developing a clientele" (p. 217).

In the study at the San Francisco Art Institute, Barron administered the Strong Vocational Interest Blank (SVIB) to the students. The SVIB showed that they had high interests in the occupations of Musician, Artist, and Author-Journalist, with slightly less interest in the fields of Advertising and Architecture. What they were drawn to was the occupations which "call for creativity and the ability to communicate with other people . . . What are rejected are occupations calling for the management (or sometimes coercion) of people and things, or relationships emphasizing the physical, practical, and economic rather than the intellectual or creative." (Barron, p. 46) No doubt many fine artists are surprised to find that many of the elements that they would not like in other occupations are also part of their career of choice.

In his ethnography of artists living in the SoHo district of New York City, Simpson emphasized that self-discipline and good work habits were essential for success in art. When Simpson made his study during the late 1970s, the most successful artists in SoHo were the photo realists or the "new realists." Their work was large, intricate, and methodical. Typically they could do no more than 6 or 8 paintings a year, working daily for about 6 weeks on each one. One of the artists in the study often worked steadily for as long as four months on a 10' by 12' painting (Simpson, p. 88).

The successful SoHo artists had tremendous self-discipline. Each had a regular work routine, kept their equipment and work spaces very clean and orderly, and learned to isolate themselves from social distractions. They referred to each other as "machines" because their art work required the speed and concentration demanded by an assembly line (Simpson, p. 88).

> Successful artists are systematic and disciplined in their work routines. As one such artist put it, "If you are going to succeed in an orderly world, you must get into being orderly." . . . He and other successful SoHo artists plan their creativity and do not trust to the inspiration of the moment, believing that it can let one down. . . .

> To keep the quality and rate of their production up, these artists must remain orderly and keep to a strict schedule. . . . They remain in the studio six, eight, ten hours a day. . . .They must become disciplined personalities. . . .
>
> Successful artists compensate for their disbelief in the poetry of inspiration with a commitment to the prose of hard work. They set a difficult pace for their competitors. They utilize order and the elimination of irrelevance to prevent their tools and work places from distracting their attention. Their slides are filed in labeled drawers, their paint cans and spray guns are left laboratory clean. (Simpson, pp. 87-89)

While few of the researchers dealt with the skills needed to become a professional artist, even fewer of them had any suggestions as to how art students are supposed to learn all of these needed skills. In the Adams and Kowalski study, after the researchers found that the students who had had more "artistic experiences" were more likely to have a high professional self-concept, they commented:

> The most obvious implication is the importance of actual artistic experience. This suggests the possible value of a cooperative program involving both formal training and on-the-job kinds of experiences in which students have an opportunity for exploring a professional self-identity. (Adams & Kowalski, p. 37)

Post-Graduation Plans

Art students may view the "world of work" as a world of limitations rather than of possibilities. As mentioned earlier, one reason that some students choose art in the first place is a disillusionment with ordinary types of occupations. This attitude may be based on their observation of the dissatisfaction of others working in such jobs. Or it may be based on their own negative experiences in the part-time and summer jobs they have held themselves or having already failed at another career or field of study

(Barron; Getzels et al.; Strauss). Regarding the students at the San Francisco Art Institute, Barron commented:

> Nearly all of them expressed a distaste for regular jobs, which would necessitate routine, working for someone else, and too much time away from their art. Those few who now hold part-time jobs generally dislike the work (usually unrelated to art) that they must do. (Barron, p. 18)

An additional complication is the general attitude many studio art students have about "prostituting their art" by doing commercial art work. Barron commented mildly that of the students in his study "few were interested in working in commercial art" (Barron, p. 18). The problem is "the noncommercial orientation of the fine art student who has been imbued with the notion that there is one art -- fine art -- and that other forms, such as commercial art, are *not* art within the context of its true meaning" (Griff, 1964, p. 77).

In addition to having a negative view of many possible types of jobs, studio art students may also have a pessimistic view of their own possible future in art. Of the students surveyed in Whitesel's 1980 study, only 62% of the 64 art students felt that they would be able to earning a living in their field of study. The women were slightly more optimistic (64%) than the men (58%) (Whitesel, 1980).

In the Barron study, one of the interview questions was, "What aspects of the total work or life of an artist bother you?" Barron noted a striking gender difference in the responses students gave to this question. The variety of concerns mentioned by the women students were generally more social or intellectual, rather than economic. They worried about how they would relate to their families and friends, what others would think of them, how introspective they would have to be as artists, etc. Although a few of the men were worried about society's view of artists, most of them were mainly concerned with the financial difficulties of being an artist. In conjunction, they were more interested in having a college degree than the women were, more clear about what they want to do with their art work, and more willing to do commercial work. Not only had Barron found the men art students more intense in their career commitment, but also they seemed to have a more realistic sense of the role of an artist, a combination of attitudes making it more likely for them to continue in art (Barron, p. 36).

In general many undergraduate students in liberal arts majors may be uncertain about their career goals. In his study, Barron found that the first-year art students were giving little thought to the future, instead being completely involved with immediate creative projects. Most of the students who were interviewed did expect that they would stay four years at the art school and complete their degree. And most of the students were expecting to use their art training to prepare themselves for a career in art (70% of the men and 60% of the women.) But 15% of the men and 30% of the women said they had no plans for the future beyond their matriculation (Barron, p. 36). Although it is not too surprising for college freshmen to be unsure of their future, that uncertainty may continue all through their matriculation. In interview research with 104 graduating liberal arts seniors at a small women's college during the 1974-75 academic year, Gatlin found that the students were "often unsure about their career goals" (Gatlin, 1975).

As Whitesel found, even graduate students may be uncertain about their career goals. In Whitesel's survey of 36 women and 24 men in graduate art programs at 4 western state universities, a couple of the survey questions dealt specifically with the students' career goals. When asked whether they felt certain or uncertain about their career goals, only 57% of the art students expressed certainty. More of the women felt more certain (61%) than the men (50%). More art females (100%) than art males (83%) felt that their anticipated careers were "very important" to their lives as a whole. So while nearly all the art students (92%) claimed their career was "very important" to their lives, almost half of the students did not feel certain about their career goals (Whitesel, 1980, p. 39).

It is interesting to note that in the above study, the researcher asked only how important and how certain the students' career goals were and did not specifically ask *what* the students' career goals were (Whitesel, 1980). In a couple of places in the journal article, the researcher substituted "art work" for "career," probably assuming that any student enrolled in a graduate art program was planning to seek a teaching position at a college or university. However, it was not valid to make such an assumption without asking the respondents what they really planned to do since it was possible that they might have had a non-art career goal.

Post-graduation plans was one of the topics covered in an interesting career concerns study that was conducted at the University of Texas in 1978 . Short questionnaires were distributed to all liberal arts students to gather information on their plans, their areas of career interest, and any needs for career planning and/or job-hunting assistance. Usable questionnaires were completed by 3,735 students, 28% of the students enrolled in the Colleges of Liberal Arts and Fine Arts. The data were analyzed by college and classification. Also 12 of the largest majors, including Studio Art, were selected for individual analysis. In the College of Fine Arts, 339 students, of a total of 1,643, were included in the study. In studio Art, 108 students did the survey, or 20.2% of the total enrollment of 535 (LaFitte and Becker, 1978).

LaFitte and Becker found that 90% of the students in Studio Art did not have a job lined up for after graduation. That was higher than some majors, for example, 76% for Geology students, but not much higher than many others. In fact, 85% of the total seniors and 86.5% of the seniors in Fine Arts had not secured a post-graduation job. But the researchers were not surprised at these figures since the data were collected in

December, about five months away from graduation. In Studio Art, 59.8% of the students were considering going to Graduate School (LaFitte and Becker, 1978).

Several other researchers mentioned the students' tendency to postpone a job search. Some of the students in the Strauss / Griff study did not face up to the problem of supporting themselves until *after* graduation (Strauss, p. 168). Griff commented:

> As the student nears the end of his academic training he becomes anxious over what he will do when he graduates. Some may succumb to the prodding of their parents (or fiancees or wives) and take a few commercial-art courses before they graduate. For the same reasons, others may take courses in art education. Still others pass through four years of training and delay their decisions until they graduate. A very few will win traveling fellowships lasting for a year or two and thereby postpone their decisions temporarily. (Griff, 1970, p. 153)

Apparently this tendency to postpone the job search is true of Liberal Arts students in general. Gatlin found much the same tendency in the 104 graduating seniors in humanities that she interviewed:

> Because of their optimism, their humility, and their lack of direction, humanities majors have traditionally put off the job search until late in their senior year. They do not know where to begin looking for the job of their hazy dreams, often do not assemble a dossier or form a resume, and frequently do not bother to interview the few firms which still recruit liberal arts students. (Gatlin, 1975)

Many studio art students expected to have a career in teaching art. About half of the students interviewed in the Barron study hoped to be able to teach art, as well as continuing their own work as fine artists. Most of the women who had clear career goals expressed a desire to teach children. Most of the men with clear goals wanted to teach also. But they wanted to teach at a college or art school and none of them mentioned wanting to teach children (Barron, p. 36).

Although several of the students in the Barron study looked forward to the satisfaction inherent in the teaching role, most of them seemed more interested in the freedom of being an art teacher. As art teachers, they expected to have continuing contact with other creative artists, considerable economic freedom, and adequate free time for their own creative work (Barron, p. 17).

In her extensive ethnographic study of a university art department, Adler commented that increasingly high percentages of university educated artists were seeking academic positions after graduation. She identified several reasons that universities have such powerful appeal as a source of employment for artists. The university art department offered good working facilities, security and middle-class status, and professional autonomy or independence from having to sell work to a lay public. This enabled artists to engage in "pure research" aesthetically, creating what they wished without worrying about whether it would sell or not (Adler, pp. 9-11).

However, Adler also mentioned several disadvantages to university teaching positions that may not automatically occur to everyone. In the first place, many university art professors may have to spend much of their time "teaching a recreational skill for leisure time enjoyment" (Adler, p. 12). Not only will they get to spend little time instructing serious art students, but the fact that the activities of their own very serious profession are recreation for other people can be a blow to occupational identity and pride. In addition, a university teaching post can be a dangerous seduction, becoming a profession in itself, and demanding more and more of the artist's creative energy. Not only is this a conflict between teaching and professional productivity that is commonly experienced in many academic fields, but university teaching brings artists little recognition or reward in their own professional world where achievement is still measured by exhibitions and critical reviews (Adler, pp. 12 - 14). Other disadvantages to university teaching positions were mentioned in the Getzels study. Five of the 6 most successful young artists in the longitudinal phase of the Getzels study had spent time in provincial art centers, such as art colonies or regional universities with well-known art departments. Regarding the artists' decisions to move to New York City, the researchers made the following comment:

> The problem with working on the faculty of a university, or in a rural art colony, is that life tends to be slow, the art tends to be inbred, and its practitioners tend to be either defensive or self-satisfied. As long as New York is out there, young artists in the provinces keep feeling that they are missing out on something. (Getzels et al., 1976, p. 193)

Career Information and Assistance Needs

There are several indications in the literature that studio art students may need more career counseling and career information than they have traditionally received. In the interviews which Gatlin conducted with 104 graduating humanities seniors, she found that the students had very limited information about their own strengths as potential employees and the strengths of their major discipline. Although the students had learned skills which were recognized and needed in the business community, they did not recognize that they possessed those skills and abilities. In fact, they were at a loss when asked to define their abilities (Gatlin, p. 2).

Another problem that Gatlin identified was that the students had very narrow occupational interests. Thus, many of the graduating seniors had a tendency to seek employment at the most obvious, overcrowded places, without investigating new or non-traditional occupational routes. Among the occupational fields that Gatlin mentioned which were new and understaffed at the time, were arts administration / planning and museology. Gatlin made the following comments:

> Often the student's problem is not so much a matter of unrealistic expectation as it is of a total lack of expectation. Liberal arts majors do not know what to expect of the future. . . . This lack of information comes because their experience, like ours, is limited; they know what their parents do, what teachers, medical personnel, and public contact people do because they see them. Conditioned by the media, inexperienced or ignorant about economic processes, and idealistic by nature or training, it is little wonder that they seek the known when they begin their job hunt. (Gatlin, p. 6)

In conjunction with their narrow career interests, Gatlin remarked that students commonly had an attitude problem regarding which occupations they would even consider. Students were deeply suspicious of government and viewed the business world with distrust or hesitation, an attitude which cut down greatly their chances for employment. Gatlin felt that it was important to teach students to stop pre-judging whole fields of employment, but to judge business and government as collections of individuals rather than monoliths, and to explore career possibilities instead of automatically rejecting them without consideration (Gatlin, p. 5)

Narrow career interests also showed up in the survey conducted by LaFitte and Becker (1978). From the questionnaires filled out by 339 students in the College of Fine Arts at a large university, the researchers found that generally the students enrolled in the College of Fine Arts were" narrowly focused and expressed little interest in any Career Areas other than Arts." According to the questionnaires completed by the 108 Studio Art students, there were only three fields that were of interest to more than 10% of the Studio Art students: Arts (91.7%); Communications (General and Advertising): 34.3%; and Education (19.5%) (LaFitte and Becker, 1978).

The LaFitte and Becker survey also studied student needs for assistance in three areas: (1) Help in choosing a career; (2) Information about their career/job area (such as employment outlook, training, and qualifications); and (3) Job-Hunting Skills (such as resume-writing, interviewing, and identifying places to look for work). Of the 108 Studio Art students included in the study, only 28.7% expressed interest in having help with their Career Planning. For Career Information, 64.8% were interested. For Job-Hunting assistance, only 47% expressed interest, with 27% interested in general job hunting assistance and 20% interested in resume-writing and/or determining places to look for work (LaFitte and Becker, 1978).

Gatlin made the following comments about the assistance needs of the 104 female graduating seniors in her study:

> The earlier in the year seniors are forced to face economic realities, the more adaptable they frequently become in their job search, and often the more successful they are in obtaining entry level positions. . . . (If) faculty – not just placement counselors – stress the importance of the early continuing search and identification of prospective employers, students may have more success in obtaining desirable positions. For students to have realistic expectations faculty must have current knowledge of what jobs are available now and what will be available in the future. (Gatlin, pp. 4-6)

In Whitesel's 1980 study of the career attitudes of graduate art students, one of the survey questions asked if the students felt that the school had provided them with adequate career counseling. In response, 82% of the students indicated that they felt they had had inadequate career counselling in their schools. Whitesel made the following statements:

> With 82% of the art students claiming a lack of adequate career counselling and nearly half of all the art students claiming uncertainty about career goals, the need for more counselling in art careers at these students' schools seems evident. The students were enthusiastic about and committed to art, yet they were

> unclear about appropriate means for using that enthusiasm and commitment for profitable work.
>
> In searching for an explanation of how this problem came to be, we might wonder if it is due to a traditional tendency in art schools to, on the one hand, stress the quality of art products and the ideological distinctiveness, perhaps even alienation, of the artist, while on the other hand omitting essential "how to" information on survival. (Whitesel, 1980, p. 39)

Need for Survival or "Day" Jobs

Another important point emphasized by researchers conducting studies of art students and artists is that in the beginning professional artists must have some employment other than their artwork in order to survive financially (Getzels; Kadushin; Griff, 1964). Griff commented that each art school graduate eventually had to find some source of steady income. Although some went into occupations totally unrelated to art, in the end most returned to art in secondary ways, often as commercial artists or as art educators. Whichever alternative the artists chose, it involved taking jobs that they felt were not their basic calling, a decision which caused them some discomfort. "It is at this point in the recruitment process of the artist that the state commonly referred to as alienation begins to be seriously experienced" Griff, 1970, p. 153).

In the follow-up study that Getzels and Csikszentmihalyi (1976) did of the thirty-one former male art students at the School of the Art Institute of Chicago, they found that seven of the male students had kept only peripheral connections with the world of art; fifteen of them either could not be located or had stopped producing art. Nine other former male art students had achieved some degree of artistic success in the five or six years following their graduation. The authors made certain observations about the nine most successful former male art students. They stated that the first thing to keep in mind was that none of the young artists was able to support himself totally on the income from the sale of artwork. At that time, even the most successful of the group was only earning about half of his moderate income from the sale of his work. "Young artists must find some permanent work to supplement their income, no matter how much they would prefer to devote their time solely to art" (Getzels et al., 1976, p. 202).

A similar observation was made in a study of seven successful Abstract Expressionists which was done using a content analysis of historical and biographical written materials. Hendricks made the following statement:

> In the beginning an artist is faced with two important tasks -- he must develop his art, and he must earn a living. It is a rare artist who is able to combine the two. Among the seven artists in this study, no one was able to earn his livelihood from his art during the initial period. To support themselves they worked at a variety of odd jobs which allowed them to devote the major portion of their attention to art (Hendricks, p. 69).

Another study was made of twenty successful artists, utilizing surveys and interviews. In this case, success was operationally defined by numbers of museum exhibitions, gallery showings, and grants awarded to the artists between 1963 and 1972 (Reuter, 1974). The researcher stated:

> In the beginning, many of the artists did have serious financial problems. Upon completion of their formal education, the majority of the artists of both sexes had a series of low level, unskilled jobs in order to support themselves. . . .
>
> The odd job was the main source of economic support for the artists. The type of jobs varied considerably among the sample to include such positions as teachers, writers, gallery girls, display men, and draftsmen. The jobs did provide financial support, but did not lend positive support to the artists' creative

endeavors. In fact, most of the artists found that their paid employment diverted both time and energy away from their art production (Reuter, pp. 115-116).

In an interesting part of Simpson's ethnographic study of artists living in the SoHo art district, the researcher attempted to estimate how many artists in New York were actually successful. He commented that "artists commonly believe that only 1 percent of serious aspirants will succeed" (Simpson, p. 58). When Simpson was conducting his study during the late 1970s, there were well over 15,000 painters and sculptors living in the New York Metropolitan Area. It was generally considered impossible to make a living in art without representation through a gallery. At that time there were 160 galleries representing contemporary American artists, representing about 2,880 total artists. About one in four galleried artists sold a significant amount of art. Thus, Simpson estimated that 94 percent of all the artists in New York were not significant sellers. So, about 5% of the new artist arrivals to New York could expect to succeed – a depressing number but substantially larger than most artists estimated (Simpson, p. 58).

So it is obvious that for many artists the need for a survival job was not just a temporary situation. Strauss commented that many artists probably had to "face difficult decisions when they see that their work is not selling or is not being taken up by galleries or receiving due recognition by the public – and that this is not merely a temporary state of affairs" (Strauss, p. 168). Griff commented that a "prolonged siege" of working at a non-art job during the day and having only evenings or weekends for art was disheartening, "especially when the individual realizes that he may have to do this for many years – that is, until he is recognized – or that he may have to work at whatever he is doing for the rest of his life" (Griff, 1970, p. 153).

A very real danger of survival jobs is the possibility that they may begin to dominate the artists' careers. When an artist "takes a job in order to live, he thereby risks committing himself to an alternative occupational career; and artists and writers do, indeed, get weaned away from the exercise of their art in just this way" (Becker & Strauss, p. 255). Simpson also commented on this career danger:

> Artists typically earn low incomes and experience the stress of having to earn most of this income from either low-paying, casual work or from quasicareers which continually threaten to take over their fine art identity. Artists find themselves backing into other jobs to supply necessary income and acquiring such secondary identities as art teachers, cab drivers, or script coordinators in the production of television advertisements. While these jobs pay the rent, the more substantial they become the more likely it is that they will swallow up the fine arts identity. The more menial jobs leave little time for painting. The artist resists the erosion of his identity by alternately cultivating the secondary career and then dropping it. Those who become dependent on a higher standard of living than art can provide, who see a two-day-a-week adjunct teaching schedule grow into full time, or who find they can earn $400 or more a week doing advertising layout, let their primary identity slip away." (Simpson, pp. 58 - 59)

Implications of the Literature for this Research

A large portion of the available research deals with personal aspects of art students (Personal Sphere.) The personalities of art students have been very well researched by several researchers, using a variety of instruments. Although personality is an important influence on several factors that are covered in this study (choice of major, career choices, perceptions of jobs, relationships with professors, etc.) it appears that no more research in the area of personality is really needed.

Although much less research work was done on the values of art students, there still is a lot of information available in the literature about their values and their belief systems. Thus, this study did not deal with values, except as an implication in asking the art students about their goals for their lives and which things they thought were most important. There is also quite a lot of information available in the literature on the relationships of art students with their parents. Although it was not really intended as a topic in this study, some data about relationships with parents did appear on the questionnaires and in response to interview questions.

There is much less information available on being an art student (Educational Sphere.) The literature did cover what role institutions of art training play and do not play in the "socialization" of the artist, as well as some comparison of the commitment and socialization of students in art schools versus college art departments. There is also a certain amount of information available on the students' relationship to art and how important art is to them. Also there were brief but informative descriptions of possible nuances in the relationships with art professors.

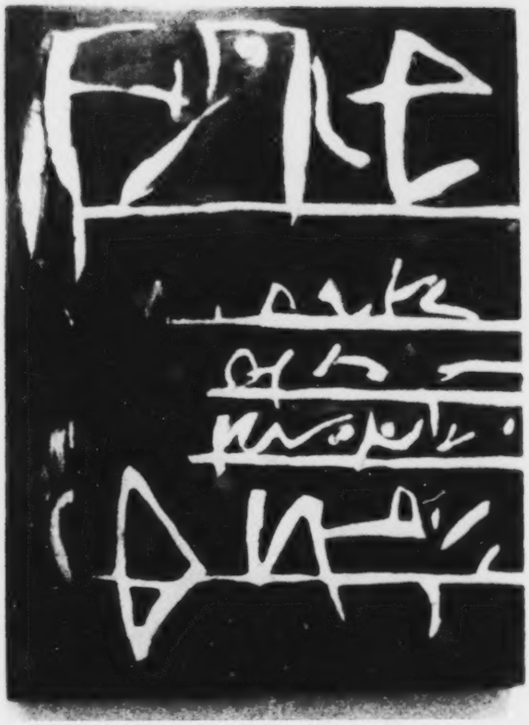
But there were a number of gaps in information about the Educational Sphere which can be filled by the current research study. Since most of the literature studies were conducted at professional schools of art, there is not much in the literature about the experience of being an art student at a state university. In this study, survey questions asked why the students chose to study at this state university, what their personal reasons for getting a college education were, which art and non-art electives they had chosen and why. Interview questions in this study asked how the art students felt about their college program as a whole and what they would change if they could create their own college art program. Although it was not intended for relationships between art students and professors to be a major topic in this study, much of the data from the interviews with the students related to their relationships with certain art professors, who were important as part of their undergraduate experiences.

A large percentage of the literature was about the process of becoming an artist (Art Career Sphere). The literature listed several forces that were possibly at work in the decision to enter professional art schools. In this study, the students' decision to major in art was covered in interview questions. Several studies in the literature dealt with the students' level of career commitment, and whether their commitment was durable and social. Since this is an important factor in whether people continue creating artwork or not, several questions on the survey in this study covered career commitment.

In the literature, a couple of studies concentrated on professional self-concept – how high it was and how it was formed. A question on the survey for this study about whether the students thought of themselves as professionals or students was patterned after those used in the literature. The literature emphasized that learning appropriate art career skills was an important aspect to becoming a professional. The current study sought data through survey questions about which skills students had already acquired and which they needed help with, and how many artistic experiences that they already had, such as hanging exhibits, etc. Their artistic work habits were covered both on the questionnaire and in the interviews.

Much of the literature concerned the post-graduation plans the art students had, including their attitudes toward work, their past negative job experiences, uncertainty about career goals, postponement of a job search, and the attraction of college art teaching positions. It appeared that more research on these topics would be beneficial, and questions both on the survey and in the interviews touched on them. A few studies in the literature covered career information and assistance needs. While a couple of the interview questions touched slightly on this issue, there were a couple of survey questions designed specifically to determine how much preparation for the future the art students had made and who they turned to for advising and support.

An important point made in the literature was the need for "survival" jobs to support artists. In this study, the issue of finances was covered in a series of survey questions, providing specific information that seemed to be missing from the previous literature. This was a good example of a topic which did not fit neatly into any one of the three spheres of information, instead overlapping the personal attributes, the aspects of being a student, and the process of becoming a professional.



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CHAPTER IV

METHODS AND PROCEDURES

Introduction

In this research, multiple data-gathering techniques were used to develop a case study about how undergraduate Studio Art students perceive their educational experiences and what connections they see between their matriculation and their plans for the future. Each of the data-gathering methods – participant observation, a written questionnaire, and depth interviews – yielded different types of information about the context, the art students, and the perceptions and plans of the students. These three methods will be discussed briefly below, as well as the theoretical underpinnings and design of the study, and the procedures and techniques that were used in gathering the data.

Research Paradigm

Whether it is stated or not, all research is guided by some theoretical orientation. This theoretical orientation or paradigm is a way of looking at the world – the assumptions made about what is important and how the world works. A paradigm is a collection of related assumptions, concepts, or propositions (Bogdan & Biklen, 1982, p. 30). While quantitative research comes under the positivistic paradigm, qualitative research is found in the naturalistic paradigm, with its accompanying assumptions. Briefly stated, the basic qualitative assumptions (Bogdan & Biklen, 1982; Cook & Reichardt) include the following:

Subjective, insider perspective. The researcher's purpose is to try to understand things from the perspective of individuals or groups of people being studied. The researcher tries to enter a new setting with no preconceived notion of what will be found.

Meaning within perspective The investigator will observe, describe, and analyze social action – interaction with self or physical others. (Social action is one kind of human behavior.)

Interpretation: The researcher's interpretation of the observed behaviors and thoughts expressed by the participants is an integral part of the research.

Multiple realities within meanings: There is no one single meaning to anything. All individuals have their own reality, but there are also "shared realities" among groups. Qualitative researchers believe that experience shapes reality, as opposed to the positivistic view that reality influences experience.

Types of data: Data are often described as "real, rich, thick, detailed" data. There is usually a "text" (in addition to the usual written form of the dissertation.) The "text" could include field notes, transcripts of taped conversations, photos, etc. The data are descriptive, rather than just consisting of statistics or test results, although numbers may be included too.

Naturalistic, contextual research: The location of the study is a naturally occurring one for the subjects. The social action is described within the context, and, thus, is not easily generalized to other locations.

The researcher as the primary instrument: Researchers will make use of mechanical devices such as tapes, checklists, videos, computers, etc., but will be recording their own observations. The researcher also interprets the data from the insider's perspective. Computer software can be used to aid in the mechanics of sorting data and revealing categories. But the researchers must do the actual interpretation.

Goal of understanding. The main goal of qualitative research is not control or prediction of behavior but just *understanding*. Thus, hypothesis formation to guide the research is not possible and not desirable. Instead the research is guided by the questions to be answered. Some of the questions may be generated from the data that have been collected.

Process-oriented: The basic question of qualitative research is "What is going on here?" The researcher tries to understand the process without evaluation or judgement.

Relates to everyday life The researcher studies how people come to ascribe meaning to the things they do every day. The researcher may see things in the lives of informants that they do not see themselves and may help to make them aware of those things. (Bogdan & Biklen, 1982; Cook & Reichardt, 1979)

Case Study As Design

The design being used is that of a qualitative (on-site, descriptive) case study (Gay, p. 170). In Case Study Research: Design and Methods, Yin defined a case study as, "an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used (Yin, p. 23). Case studies are popular because their style is easy to understand and easy for the layperson to relate to (Stake, 1978). In fact, case studies written into books often become "best sellers." Case studies call for a fusion of the styles of the scientist and the artist. "Case study is the way of the artist, who . . . through the portrayal of a single instance . . . communicates enduring truths about the human condition." (MacDonald & Walker, p. 182)

In her excellent monograph on qualitative case study research in education, Merriam described a qualitative case study as "an intensive, holistic description and analysis of a single instance, phenomenon, or social unit" (p. 21). Merriam listed four essential characteristics of a qualitative case study: particularistic, descriptive, heuristic, and inductive. The first characteristic, "*Particularistic* means that case studies focus on a particular situation, event, program, or phenomenon. The case itself is important for what it reveals about the phenomenon and for what it might represent." (Merriam, p. 11) A case study can suggest to readers what they may or may not want to do in a similar situation. It can examine a specific instance in order to illuminate a general problem, and it may or may not be influenced by the personal bias of the author (Merriam, p. 13).

Being *descriptive* is the second characteristic of a qualitative case study listed by Merriam. "*Descriptive* means that the end product of a case study is a rich, 'thick' description of the phenomenon under study. . . . Case studies include as many variables as possible and portray their interaction." (Merriam, p. 12). The descriptive nature of a case study means that it can illustrate the complexities of a situation, show influence of personalities, obtain information from a wide variety of sources, present information in a wide variety of ways, and include vivid material such as quotations, interviews, etc. (Merriam, p. 14).

The third characteristic of a qualitative case study is that it is *heuristic* . This "means that case studies illuminate the reader's understanding of the phenomenon under study. They can bring about the discovery of new meaning, extend the reader's experience, or confirm what is known." (Merriam, p. 13) The *heuristic* nature of a case study allows it to explain the background and reasons for a problem, to discuss and evaluate alternatives that were not chosen, and to evaluate, summarize, and conclude (Merriam, p. 14).

The fourth characteristic of a qualitative case study is that it is *inductive* by nature. Being *inductive* means that "case studies rely on inductive reasoning. Generalizations, concepts, or hypotheses emerge from an examination of data – data grounded in the context itself. . . . Discovery of new relationships, concepts, and understanding, rather than verification of predetermined hypotheses, characterizes qualitative case studies." (Merriam, p. 13)

This study falls firmly within the above descriptions of case study. It is an investigation of the contemporary phenomenon of Studio Art training in higher education within the real-life context of a state university art department, using "multiple sources of evidence" (Yin). This study has all four of the essential characteristics Merriam listed (1988). It is *particularistic* in that it focuses on the perceptions and plans of a particular group of Studio Art students. It is one instance of a situation in art training in higher education and was influenced by the personal bias of the author. The end product of this case study is *descriptive* , including many variables, illustrating the complexities of the situation, and presenting information in a wide variety of ways. The case study is intended to be *heuristic* , and may bring new meaning, extend previous experience, or confirm what was already known, depending on who the individual readers of the report are. This case study is *inductive* by nature, with generalizations and concepts emerging from the data, which are grounded in the context (Merriam).

Methods

Unlike some research designs, case study design does not imply that certain methods will be used for data collection or analysis. "Any and all methods of gathering data from testing to interviewing can be used in a case study" (Merriam, p. 10). Instead of asking the usual procedural question of which data-collection method would be best for a given study, it is wise for a case study researcher to ask which set of methods would be best (Webb et al.). Every method has weaknesses and biases, but also each one has strengths unmatched by other methods.

> The integration of research techniques within a single project opens up enormous opportunities for mutual advantages in each of three major phases – design, data collection and analysis. These mutual benefits are not merely quantitative (although obviously more information can be gathered by a combination of techniques), but qualitative as well – one could almost say that a new style of research is born of the marriage (Sieber, p. 177).

The combination of data collection methods that was chosen for this qualitative case study included participant observation, a written questionnaire, and depth interviewing. Each of these research methods will be covered in detail in this section.

One primary source of data in case study research is observation. "Observation is the best technique to use when an activity, event, or situation can be observed firsthand, when a fresh perspective is desired, or when participants are not able or willing to discuss the topic under study" (Merriam, p. 89). Taylor and Bogdan stressed that observers should be rather passive and unobtrusive. establish rapport and put people at ease. learn to act and dress in accord with the setting. and put their early emphasis on becoming familiar with the setting rather than on collecting data (1975). A study is often begun with informal. impressionistic observation to help decide what to study in depth.

The literature commonly refers to the collection of data by observing phenomena of interest as "participant observation." Actually there are several stances a researcher can assume while doing observation. complete (concealed) observer. observer as participant. participant as observer. or complete participant (with the role of researcher concealed). But in reality. case study researchers rarely function as either complete participants or complete observers (Merriam. p. 93). Generally a researcher will assume the stance of what Gans called a "researcher participant" who participates in a social situation but is only partially involved in order to function as a researcher (Gans. p. 54).

One of the advantages for gathering data by observation. is that the researcher as an outsider may notice important things that have become routine to the participants themselves (Merriam. p. 88). Patton emphasized the balance needed between being an "insider" and being an "outsider" in qualitative research:

> Experiencing the program as an insider is what necessitates the *participant* part of participant observation. At the same time. however. there is clearly an *observer* side to this process. The challenge is to combine participation and observation so as to become capable of understanding the program as an insider while describing the program for outsiders. (Patton. p. 128)

Although participant observation is considered a major method of gathering data in naturalistic research, in application "informal interviews and conversations are often interwoven with observation. The terms *fieldwork* and *field study* usually connote both activities (observation and interviews) and, to a lesser degree, documentary analysis" (Merriam, p. 87). Sieber defined fieldwork as a combination of "participant observation, informant interviewing and use of available records to supplement these techniques in a particular setting" (p. 176).

> Broadly conceived, qualitative fieldwork includes any source of personal familiarity with a setting or group to be surveyed. This knowledge may be derived from non-professional sources, such as family members or previous work experience. These sources can provide insights and "privileged" information that can make a major contribution (Sieber, p. 179)

In fact, qualitative researchers often choose a particular setting or situation to study by "starting where you are" with research interest stemming from *accidents of current biography*, or *accidents of remote biography*, or *personal history* (Lofland & Lofland, p. 7). And Sieber would add that "often, only passing acknowledgement is made of prior, personal familiarity with the situation, a familiarity that has produced rather definite ideas for research" (p. 181).

As Merriam mentioned, *fieldwork* can also include "documentary analysis" (Merriam, p. 87). Regarding documents as sources of data in qualitative case studies, Merriam included surveys in the category of documents that were:

> prepared by the researcher for the specific purpose of learning more about the situation, person, or event being investigated. . . .

> Quantitative data produced by the investigator also fall into this category of documents. Projective tests, attitudinal measures, content examinations, statistical data from surveys on any number of topics – all can be treated as documents in support of a case study investigation. (Merriam, p. 114)

Thus, although surveys have traditionally been used in a highly quantified type of research, they can also be combined with unobtrusive measures (such as participant observation) used in qualitative studies (Denzin, 1977). Sieber advocated a new style of research which is the result of "the marriage of survey and fieldwork methodologies" (p. 177). Wiseman commented that using descriptive surveys to collect and analyze social data is actually a very naturalistic type of inquiry:

> Laymen constantly indulge in descriptive surveys. They collect such social statistics as: How many persons are home from the office with the flu? . . . How many of that "old gang" are now married or engaged to be married? The professional survey researcher is often interested in the same types of information as the layman. (Wiseman, p. 38)

There are several ways in which a survey is particularly beneficial as a source of data for a qualitative case study. A survey is relatively economical, can be given to large numbers of people, does not gather a great deal of unorganized or extraneous data (like interviewing may), and can reveal beliefs, attitudes, and values that are not available through observation. (Wiseman, p. 41). Although useful in all stages of the research, the integration of a survey with fieldwork is especially helpful in data collection. "Replies to survey questions provide leads for later interviews and observations and eliminate the need to ask routine 'background' questions. They thereby afford greater realism, enhance rapport, and offer guidelines for probes" (Sieber, p. 186).

In addition to surveys, the types of "documents" that researchers can tap as data sources include available materials such as tribal artifacts or works of art (Merriam, p. 104-105). And Van Manen pointed out that while social science researchers often use literary sources such as poetry, stories, etc. they also use "non-discursive artistic material" in their research:

> Of course, each artistic medium (Painting, sculpture, music, cinematography, etc.) has its own language of expression. Objects of art are visual, tactile, auditory, kinetic texts – texts consisting of not a verbal language but a language nevertheless, and a language with its own grammar. Because artists are involved in giving shape to their lived experience, the products of art are, in a sense, lived experiences transformed into transcended configurations. (Van Manen, p. 74)

Since observation and document analysis do have limitations, depth interviewing is a common means for qualitative case study researchers to collect data about things that can not be observed, such as feelings, thoughts, intentions, past behaviors, or how people interpret their world (Patton, 1980). "What you get in an interview is simply the informant's *perception*. . . . This personal perspective is, of course, what is sought after in qualitative research" (Merriam, p. 84). Wiseman pointed out that using interviews to gather information is a very natural method:

> One of the major tools of the social scientist – the depth interview – is also a favorite of the average citizen. Everyone at one time or another has used this technique to learn more about a subject of interest. A person will start by asking someone general questions. As he receives answers, he follows up on certain points with increasingly specific questions until he has acquired "an understanding" of the topic.

> Depth interviewing . . . has the same pattern as that used by curious nonprofessionals. The major difference is that the answers social researchers receive are usually carefully recorded and reviewed in terms of concepts and theories of concern to the discipline. (Wiseman, p. 27)

Interviews may vary in type, from highly structured to an open-ended unstructured type referred to as "non-directive." However, since they could produce volumes of information about numerous topics unrelated to the focus of the research, completely non-directive interviews are really not appropriate for research (Whyte, p. 111). The type that is most commonly used in case study research is a semistructured interview:

> In the semistructured interview, certain information is desired from all the respondents. These interviews are guided by a list of questions or issues to be explored, but neither the exact wording nor the order of the questions is determined ahead of time. This format allows the researcher to respond to the situation at hand, to the emerging worldview of the respondent, and to new ideas on the topic. (Merriam, p. 74)

One type of relatively unstructured interviewing that is important in qualitative research is conversation. "Conversation is a crucial element of field research. . . conversations are important parts of the data as well as an important part of the research technique" (Burgess, p. 107) Advocating the importance of conversation in the research process, Cottle argued that the researcher should become involved in the lives of the individuals being studied and should actively participate in conversation, and that such participation should be recorded in the published account (1977). He felt it was more natural for interviews to be considered as dialogues rather than monologues which generally do not occur in social situations (Cottle, p 21).

Since a depth interview may last an hour or more, recording the information can present problems (Wiseman). Some researchers make quick notes during the interview and try to reconstruct the interview later. But for a long interview, the best this method can do is to "present an interview that is accurate in its main outlines but that condenses and organises the data (as) . . . we tend naturally to think in terms of topics" (Whyte, p. 118). Instead of taking interview notes, MacDonald recommended using an unobtrusive tape recorder because it allows the researcher "to listen to everything that's said, to observe the whole communication continuously, to pick up non-verbal clues, interpreting pauses for instance rather than grasping the opportunity they afford to make notes, to respond facially rather than verbally, to post edit and categorize, and above all to develop a person-to-person dynamic." (MacDonald, 1982). The problem with tape recordings is that tape transcription is "an exceedingly time-consuming task, even for an experienced stenographer" (Whyte, p. 118).

Respondents

The respondents in this study were junior or senior students in the Department of Art at a large state university, who were majoring in the Studio Art areas of Painting, Drawing, Watercolor, Printmaking, Ceramics, and Interarea combinations. These students had passed a "Portfolio Review" in their major area of concentration in order to enroll in upper division Studio Art courses.

Since there was no up-to-date list available, it was not possible to determine the exact number of students who fit the criteria at the time of this study. Judging from data gathered in the field work, there were approximately 38 Studio Art students who fit the case study criteria at that time, of which 22 students (58%) completed the survey questionnaire and were included in the study. Thus, this case study investigates the perceptions and expectations of those 22 art students.

In spite of my repeated attempts and some assistance from a helpful graduate student in that area, it was not possible to get any students majoring in Sculpture to fill out the survey questionnaire. Therefore, this case study does not cover the experiences of Studio Art students majoring in Sculpture.

Guiding Questions

The main goal of qualitative research is understanding, rather than prediction or control and most qualitative researchers attempt to begin their studies without specific hypotheses or preconceived notions. Entering the site with a set of specific hypotheses would be imposing preconceptions and perhaps even misconceptions on the site. Instead, researchers have general questions in mind when they enter the field (Bogdan and Taylor, pp. 26-27). Such general guiding questions are important to give focus to data collection and help organize it during the process. After beginning the research, the questions may be reformulated or eliminated and more relevant questions added (Bogdan and Biklen, pp. 147-148).

Since little research has been done on undergraduate university students who are majoring in Fine Art, depending solely on the literature it would be difficult to answer in depth many questions about the undergraduate experiences, future plans, or career development needs of college Fine Art students. In the beginning of the research study, I devised a list of guiding questions to be answered through various means of data collection. The guiding questions fell into certain general categories, but some questions relate to more than one part of the problem area. Although there was some overlap, these were guiding questions to be answered by the data, not necessarily questions to be asked of the respondents. The following is not intended as a sequential list:

Art students' undergraduate experiences

What goals do the art students have for college? (Are they here for status, credentials, career preparation, etc.?)

How do they perceive themselves as art students? How important is art to them now?

How does their studio major relate to other activities and interests in their life?

What percentage of their time and energy is being spent on art now? How does art compare to their other priorities now?

Choices of elective courses: art and non-art:

What art elective courses have they chosen to take and why? Have these courses had an impact on their way of thinking in any way?

What non-art elective courses have they chosen to take and why? Have these courses had an impact on their way of thinking in any way?

Questions about employment and finances:

How have they financed their undergraduate education?

Are they currently working at a job? If so, for how long, how did they get it, and how would they feel about continuing that job after finishing their degree?

What other types of jobs have they had and how did they feel about those? What types of jobs are they willing to do?

If not already answered, how do they expect to support themselves financially after finishing college?

Where do they live now? Where will they live after graduation?

How much do they expect to earn and how much do they expect it to cost them to live per year after college?

Questions about previous training:

Have they had previous training or education in another field? What influences have those experiences had on their attitudes toward career possibilities in Fine Art?

Questions about advising and moral support:

Who have they gone to for advice about their future? Who have they discussed their future plans with?

Do they know of other resources that will help them in their future plans that they have not tapped yet?

Do they need help gaining specific career development skills?

Post-Graduation Plans

What are their main goals for their life?

What do they plan after graduation?

If they do want to become a professional artist, how important is it to them and what is their concept of that career?

How important is it to gain recognition for their artwork?

If they are planning some career other than art, what is their concept of it? If they are not planning anything, why not?

Which of the skills needed for their future plans do they have and which do they still need to develop?

Do they need help developing any skills or competencies they still need?

What relationship do they see between their present activities and their future plans?

Procedures and Techniques

This section will describe the procedures and techniques used in the process of this qualitative case study. Procedures in research are "various rules and routines associated with the practice of research. . . . Procedures allow us to proceed, to go forward, and to get something accomplished." (Van Manen, p. 28) Techniques are "the virtually inexhaustible variety of theoretical and practical procedures that one can invent or adopt in order to work out a certain research method." (Van Manen, p. 28)

Every step in the qualitative research process involves choices. "Case-studies are always partial accounts, involving selection at every stage, from choosing cases for study to sampling events and instances, and to editing and presenting material." (MacDonald & Walker, p. 187). In qualitative research, researchers often enter the site with only a general plan on how to proceed. More exact research plans evolve as the researchers learn about the setting, subjects, and other sources of data. The process of gaining understanding is more important than following a preconceived plan (Bogdan & Biklen, pg. 55).

Designing the Study

The original desire to conduct research in this setting was born of what the Loflands called "accidents of remote biography" and "accidents of current biography" (1984). The past frustrating experience of trying to make a living as a Studio Artist and my continuing efforts to find a more lucrative, but still satisfying, occupation led me to believe that more research is needed about Studio Art students at state universities. This is an example of the naturalistic practice of "starting where you are" (Lofland).

The process of obtaining the necessary approvals and authorizations was somewhat long and complex. After the committee was formed, and the research proposal was written, and rewritten, and finally approved, then permission was obtained from the university office of Research Administration on Human Subjects.

There was also a long process of focusing the scope of the research and refining the research questions, with much assistance from members of a Qualitative Research Support Group, consisting of one Education professor and a number of graduate students from various colleges and departments. It was necessary to decide precisely what the study was really about before the process could be mapped and the data-gathering instruments could be designed.

Early in the proposal work, I started designing a survey questionnaire to be used as a data-gathering instrument. A list of Guiding Questions was helpful in writing questions for the survey and later for the interviews. The survey questions were organized into sections about Demographics, College, Economics, Artwork, and Plans. Since some questions were more clear when categories of responses were provided, the questionnaire evolved into a combination of forced-choice and open-ended questions, depending on which type seemed most appropriate for the nature of the information desired. Various sequences of questions were tried until the question order seemed to make sense and to flow well.

The original intention was to keep the survey short, limiting it to about two pages, to make it easier for respondents to complete. However, as the plans for the study progressed, there were more and more questions that needed to be asked, and the two-page questionnaire became very crowded. Then at a weekly meeting of the Qualitative Research Support Group, group participants suggested that much more space be added for respondents to write in open-ended responses, as well as suggesting some slight changes in question wording and sequencing. It was extremely helpful to have a group of interested people to give constructive criticism in this manner. Although the completed five-page questionnaire appeared long, the length was probably not a great obstacle. In other words, a respondent who would be willing to complete a three-page or four-page questionnaire would probably not balk at a five-page questionnaire either. A copy of the final version of the questionnaire is included in Appendix A.

Realizing that it probably would not be possible to personally administer the survey to all respondents, I created a cover sheet consisting of four short sections: a brief explanation of the research study; the survey consent form; my request for permission to interview the student with a space for information on how to contact them; and an offer of a final report of the study to respondents who included a permanent address. To ensure confidentiality, the cover sheet was designed to be removable so that only a code would connect the individual respondent to the completed survey. Copies of these forms accompanied the appropriate permission form when it was submitted to the university office of Research Administration on Human Subjects.

A tentative list of interview questions was drawn up, choosing questions which would be easier to answer orally than in writing and which asked for the thoughts, feelings, or descriptions of past behaviors of the respondents. A thematic analysis of the Guiding Questions, the questions on the survey, and the tentative interview questions revealed a few areas that had been slighted and pointed to slight changes in both the questionnaire and the interview questions. After the first few interviews had been conducted, I decided to change the list of questions. Although most of the questions were basically the same, the new sequence seemed to work better. Both lists of interview questions are included in Appendix B, as well as a copy of the interview consent form.

In order to conduct a pilot study, I decided to seek a Studio Art student enrolled at a nearby small, private college. A colleague from the Qualitative Research Support

Group who worked at that college contacted a potential respondent and helped put me in touch with her. I phoned the student and made arrangements to meet her one afternoon at her dormitory building. We spent about 90 minutes going through the survey and the interview questions. This pilot test only indicated a couple of very slight changes in the questionnaire and the interview procedure.

Searching the Literature

Among authors of books about research, there has been an on-going debate about when the search of the literature should be conducted for a qualitative study. Although some advocate postponing the search until the research is almost complete, many believe that the search and review should be done early in the process in order to "inform" the study (Merriam). The search of the literature in this area actually was begun several years before the official beginning of the project. When I first began the coursework for my Master of Science in Art Education in 1984, I searched for literature about Art Career Development but was able to find only a few journal articles in that area.

Then I did an in-depth search of the literature on art students and on art instruction in American colleges about the time of the final approval of the proposal. However, a comprehensive computer search of the literature about art students was extremely disappointing because it yielded only a very few related studies. Most of the relevant literature included in my review was located by chance and by digging in the bibliographies of other known sources. And still there were more essays and opinion pieces written on the subject than there were articles and books about research-based studies. The fact that there is a dearth of empirical studies about college art students underscores the importance of the current study.

Although the formal review of the literature was not written until much later, reading through the literature was very helpful in the process of designing the study. For example, adapted versions of several good questions from previous research studies were included in the questionnaire for this case study.

Conducting the Fieldwork

When first entering the research site, my past remote biography as a graduate (1972) of this Art Department gave me a certain amount of credibility. And early in the study, the Head of the Art Department, the official "gatekeeper" for the site, gave his permission for the study to be conducted in that department. To a certain degree, I started out as an "insider" in the setting because of my previous experience as a Studio Art major in this Art Department. But at the same time, I also began as an "outsider" in that my matriculation took place 20 years before this study when this Art Department was very different: a different person was Head of the department, most of the professors were different, the physical setting of the department was different, the curriculum was different, etc.

By the time the formal fieldwork began for this study (1991), I had acquired a great deal of what Sieber (1982) called "personal familiarity" with the setting. Early in my doctoral work (1986), I had done a mini study in the Art Department for a course in Curriculum Development and Evaluation. The study was a mock evaluation of the courses and processes of advisement in the Art Department which related to Art Career Development. That project gave me an opportunity to enter the site, meet the administrators, and study some of the documents available which related to the Art Department. A couple of years later (1988), I became more familiar with the setting while I was taking some graduate courses in Studio Art in order to upgrade my educational credentials. I became more comfortable at the main site, learned many things about the physical setting, and got acquainted with some of the Studio Art faculty members.

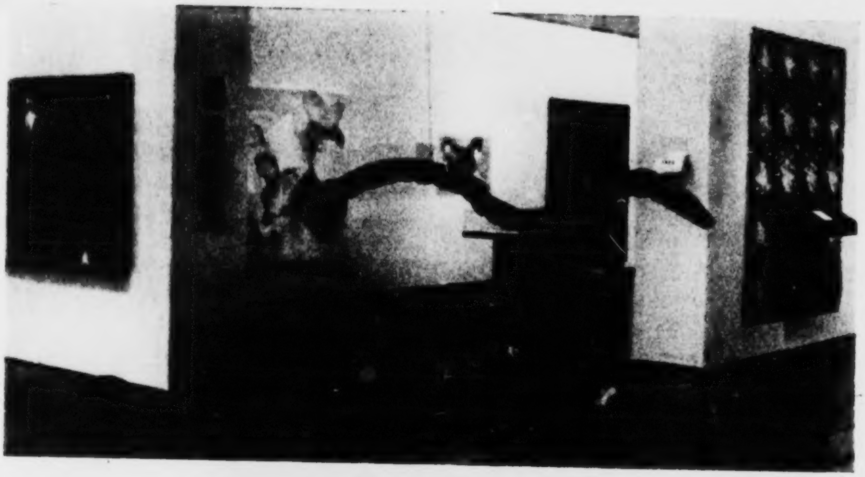
The on-site data collection began with informal participant observation to describe the sites and events important to upper division Studio Art majors. Early in the semester, I went as a participant observer to the Opening (reception) of the annual Student Art Competition (SAC), one of the most important student art events of the year. Later I attended a student exhibit at the art gallery downtown, a secondary site that was extremely important to the Studio Art students. Throughout the fieldwork, when ever possible I attended Openings and exhibits that included the work of the respondents and took snapshots of their artwork.

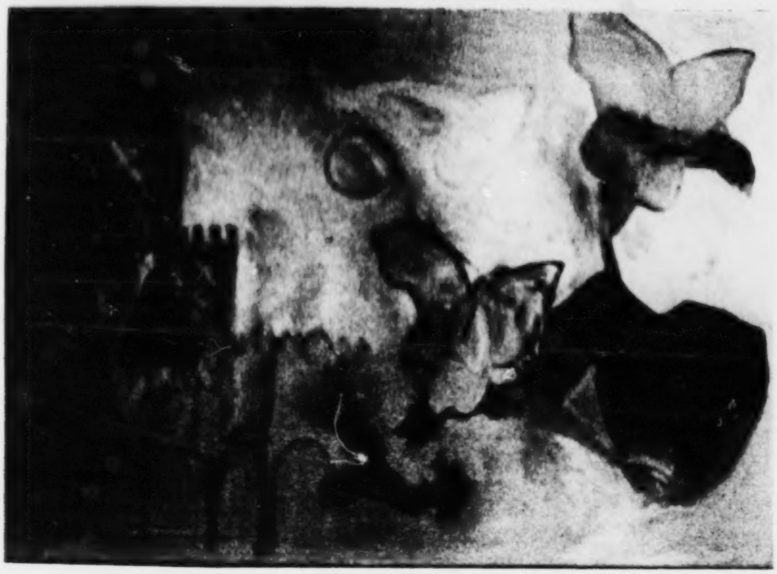
I had decided to circulate the survey questionnaires through the upper division classes in Painting, Drawing, Watercolor, Printmaking, and Ceramics. The least intrusive way to accomplish this was to approach each professor individually and explain briefly what I was trying to do. I had obtained permission to place a box in the Art Department mail room where surveys that were not given directly back to me could be deposited. Also I became somewhat familiar with the locations of the students' studios in Painting, Drawing, and Watercolor and with the group work areas in Printmaking and Ceramics. Unfortunately, I was not able to conduct the survey during the first week of the semester, which is about the only time many upper division classes actually meet as a group in the scheduled location; during the rest of the semester, the professor circulates among the individual studios when a group critique is not planned. As much as possible. I observed during final group critiques for the studio courses. Since the Studio Art classes are substantially different from courses in other departments of Liberal Arts. the context description will include a brief description of the system. classes. and studios.

On the cover sheets of the surveys. most of the respondents (17 of 22) indicated willingness to be interviewed. The first three interviews were conducted soon after the completion of the questionnaires. when I met with the students individually in their studio spaces before the studio rooms had to be vacated for the summer. Also informal conversational interviews (Burgess. p. 107) with one respondent were conducted in her studio and later by telephone. The last two interviews. which were conducted about a year later than the first ones. were done in the atrium of the Art Building and at the downtown student gallery. Having the written questionnaire in hand during the interviews was helpful since I could refer back to it for the demographic information and could use the interview to build on the information I already had about the student. I used the list of interview questions more as a guide than as a rigid schedule to be followed.

The interviews were audio taped. using a portable tape recorder. Following each interview. I listened carefully and critically to the tape. in an effort to assess my performance as an interviewer as well as the efficiency of the questions at obtaining information pertinent to the study. With each successive interview. it seemed that I was able to interrupt less and encourage more the flow of the interview. When it seemed that the interview questions were not bringing out exactly the type of information I was seeking. I adapted the list of questions accordingly.

With the aid of a borrowed transcription machine, I was later able to transcribe the interviews myself. It was a difficult task, taking me at least eight hours to transcribe each interview, but it was an excellent way to become very familiar with the interview data. A transcript of one interview, almost in its entirety, is included in Appendix ___.





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CHAPTER V

PRESENTATION OF DATA

Introduction

The main purpose of this case study was to investigate how undergraduates majoring in Studio Art perceived their educational experiences and what connections if any they saw between their college matriculation and their plans for the future. Data were gathered through a combination of fieldwork, a written questionnaire completed by 22 respondents, and depth interviews with 6 informants.

In this chapter, the data will be presented in separate sections for each of the three main data-collection methods. The fieldwork data includes a description of the context, the physical settings, important events, structure of classes, etc. In the section about the survey questionnaire, the responses for each question will be summarized across the surveys with data used to illustrate the categories. In the section on the depth interviews, the data will be also be presented by questions across the interviews.

Fieldwork

In qualitative research, social action is described within the naturally occurring context (Bogdan and Biklen). Thus, this was an attempt to identify and describe the context of setting, the processes, and the transactions that were important in shaping the educational experiences of the participants in this study (Lincoln and Guba, 1985). The data presented here were gathered though participant observation, conversations with participants, and analysis of documents. The documents that were analyzed included the university catalog, the timetable, and various artifacts found at the site such as exhibit catalogs, flyers, etc.

Context

This study was conducted at a large state-supported land-grant university located close to the heart of a southern city with a population of over 200,000. The University is composed of 11 colleges. The Art Department is one of 26 departments comprising the College of Liberal Arts. At the time of this study, there were 26 professors of varying ranks in the Art Department, plus two Emeritus professors. The professors included two department administrators: the Head of the Department and the Associate Head. During this study, the department Head retired and the Associate was serving as Acting Head while a search was being conducted for a new department Head. The Art Department also employed four full-time staff members for work in the office, the Gallery, and the Art History slide collection, and some part-time help.

The Department offered majors in Art in two undergraduate degrees: a Bachelor of Fine Art degree (B.F.A.) with a major in Studio Art or in Graphic Design/Illustration and a Bachelor of Arts degree (B.A.) with a major in Art or in Art History. The 22 respondents of this study were students majoring in Studio Art in the B.F.A. degree program. At this university, Art Education was located in the College of Education, rather than in the Art Department. Students who were interested in teaching Art in public schools could do a double major in Art (B.F.A.) and Art Education (B.S. or M.S.). Three of the students included in this study were working on a B.F.A. plus B.S. combination and one other was working on a B.F.A. plus M.S. combination.

For the sake of analysis, the Art Department could be divided into three main divisions of study: Art History, Graphic Design - Illustration, and Studio Art. At other educational institutions, Graphic Design may be called by various names, such as Commercial Art, Commercial Design, Communication Design, etc., as it was called at various times in the past at this university. The Art History area also included several courses taught in Museology. There were different professors teaching in each of the three divisions, with different type backgrounds and different types of professional activities expected for each of the three divisions. Considering how different the nature of the three divisions were, it was almost like three departments in one. While Art History professors had Ph.D.s and were expected to do research and publish, Studio Art professors generally had Master of Fine Art (M.F.A.) degrees and were expected to be "practicing, professional artists," pursuing their own artwork, exhibiting, and submitting to juried competitions for artwork.

At the time of this study, there were 17 faculty positions in the areas of Studio Art. The regular faculty included 14 male and 3 female professors. None of the Studio Art faculty was new and several had been there more than 20 years. In their own artwork, the faculty members worked in a wide range of styles from traditional to innovative. The Art Department had a program of "faculty leave" in conjunction with a program "Visiting Artists" hired as interim faculty. Regular faculty members could teach additional courses and accumulate time so that they could take leaves of absence. And periodically practicing, professional artists were hired as Visiting Artists to teach in the department. At the time the survey was conducted for this study, there were two Visiting Artists who were filling in for absent faculty for one or two semesters.

The Art Department also had a graduate program in Studio Art and in Graphic Design - Illustration offering a Master of Fine Art (M.F.A.) which is usually considered to be the terminal degree in Art. Students in the M.F.A. program working as Graduate Teaching Assistants often taught the beginning level studio courses. The number of graduate students admitted was limited by the available studio spaces and the budget available to hire Graduate Teaching Assistants. Thus, admission was very competitive and was limited to students who had graduated from other institutions. There was an unwritten rule that Studio Art graduates from this Art Department were not accepted into the M.F.A. program at this university.

Through the years, local opportunities for Art-related graduate degrees were becoming increasingly limited for B.F.A. graduates from this university. Previously there had been a major in Art available in the general Master of Arts program. After that option was no longer available, graduates who wanted to earn a master's degree but were not free to relocate could earn a Master of Science (M.S.) in Art Education. While the current study was in progress, the M.S. in Art Education was discontinued. Then Art Education was added as a possible "concentration" for students majoring in Curriculum & Instruction in the M.S. program.

Physical Setting

Since the creation of the Art Department more than 30 years before, Art courses had been taught in various buildings on campus, usually a variety of small university buildings and old houses. In 1981, the completion of the modern four-storey building, which also housed the College of Architecture, situated the major activities of the Art Department in one building for the first time. The Art and Architecture (AA) Building was located in a relatively new section of the campus. It was adjacent to the Music Building, completed in 1966, and to the Humanities Complex, completed about 1967, and not far from the recently rebuilt Main Library.

Although it was a vast improvement over the previous facilities, the new building was already too small at the time the Art Department moved in. One factor was that the crafts areas of Ceramics, Metal Design, and Fiber - Fabrics came into the Art Department from the Department of Related Arts and Crafts in the College of Home Economics after the AA Building had already been designed and construction had begun about 1977. After the AA Building was completed, an annex was added for the main Ceramics courses, but a small, older building across campus was retained for faculty and graduate student work space. Some of the Studio Art professors had studios located in a building located on the older part of the campus and in a house located in a residential area adjacent to campus.

The AA Building was designed with much open space. The entrance lobby extended up to the top of the building and was about 50 feet wide. Although this design was chosen as the result of a state-wide competition in 1975, it still seemed more decorative than practical. The wide four-storey lobby was attractive but left relatively little usable space for classrooms, studios, and offices. Small room modules suspended from the balconies gave more usable space for offices and studios.

In addition to closed stairwells at both ends of the building, open stairways in the center of the lobby zig-zagged up to the fourth floor. Students and faculty used the balcony railings on the third and fourth floors to display banners and posters for announcements of general interest. There were bulletin boards located on each floor next to the restrooms.

The AA Building was shared with Architecture so that the Art Department had some sections of each of the four floors. There were entrances from the northeast and southwest into the lobby, where the Art Department had lecture classrooms for Art History and studio classrooms for Sculpture. The east end of the lobby was the Atrium with a few tables and chairs scattered among the live trees and the various student sculptures placed there. The west end of the lobby usually served only as sort of a storage space for various sculptures and architectural structures, except when it was converted into an "auditorium" using folding chairs for Architecture ceremonies at graduation time.

Also on the first floor were located the Supply Store (run by the University Bookstore) and a large Gallery. The Gallery had almost no storage space and often the outside "Sculpture Garden" had to be used as a place to store exhibit packing cases. Near the Gallery, there was an area with a variety of food and drink vending machines, as well as a delicatessen operated by the University Food Services for several hours at lunchtime on weekdays. There was a shower in each of the first floor restrooms.

Outside the first floor, to the northwest, was the "Pot Shop" annex for Ceramics, which could be reached by the loading dock at the service entrance or through the Sculpture areas. The Pot Shop was a long, low, shed-like building with a narrow corridor running the length of the left side, with various room divisions on the right side. There was a kiln room constructed so that fire would not be a hazard, a room for the buckets and drums of glazes, a room for mixing large batches of clay, one main classroom with potters wheels, work tables, and sinks, and some rooms for graduate student studios. Because of the physical requirements of the medium, much of the Pot Shop was needed for storage areas for large bags and buckets of supplies and numerous shelves or mobile racks for clayworks at various stages of completion.

On the north side of the second floor of the AA Building near the stairways there was an entrance across a pedestrian bridge. Opposite this entrance there was a large lounge space suspended in the lobby where the University Food Services set up a mobile lunchroom for several hours in the middle of the day on weekdays. In front of the Art Department offices, in the northeast end of the building, there was a bench where there were often stacks of exhibit announcements and various other communications of potential interest to Art students. The space on the second floor to the northwest of the entrance was occupied by the "Print Shop" area for Printmaking.

The Print Shop was a long, wide room furnished with large work tables, various printing presses, drying ranks, and utility sinks, with a few studio rooms on the south side. Each of the two professors had a small office/studio. There was not enough space for all the Printmaking majors to have their own studio; instead there was one small group room where they could "put their stuff" and get together when they needed to. Outside the Print Shop there were wall display cases that were used for small

Printmaking class exhibits. On the other side of the second floor opposite the Print Shop was the Photography area for the Art Department.

On the third floor, the Art Department used large studio classrooms for the areas of Fiber - Fabric and Watercolor. The Watercolor classroom was furnished with high tables and stools. Also Graphic Design - Illustration had classrooms, studios, and faculty offices on the third floor.

On the fourth floor were located spaces for the areas of Painting and Drawing. While the Drawing classroom had a variety of easels and high tables, plus the model stand, the Painting classroom was equipped with easels and tables for palettes, with racks in an adjoining room where students could store their palettes with wet oil paints. Also on the fourth floor were studios for Studio Art students and faculty in Drawing, Painting, and Watercolor.

Studios

Although there was not enough space in either the Print Shop or the Pot Shop for the advanced students majoring in those areas to have individual spaces, the students majoring in Drawing, Painting, and Watercolor did have individual studio spaces. The studios for the Drawing students were in the little office modules attached to the balcony on the fourth floor. Each Drawing major had an individual room except for two of the respondents who shared a double-sized room. The rooms were small with not much wall space, but students could work on large drawings in the Drawing classroom nearby. Only part of the students had put their names on the doors of their studios.

The AA building had been designed with most rooms a standard size, and the Art Department had made creative adaptations to the rooms as necessary. To create faculty studios, a large classroom had been divided into three small rooms with a corridor, and there were two such sections of three faculty studios on the fourth floor. For studio spaces for the upper division students the classrooms were divided by white wooden partitions 8' wide and 8' high, creating 8' x 8' cubicles that were open to the center of the room. There were six to eight studio spaces per room, depending on the original size of the room. In the front section of each room of studios there were two doors to the balcony, with some storage compartments and a utility sink between the doors. Each person in the studio room had a key to the doors and the room was kept locked when nobody was there. The students in each room tended to use one door and the other always remained locked. There were three such studio rooms: one room of Watercolor studios and two rooms of Painting studios, located at opposite ends of the fourth floor. At the time of this fieldwork, none of the studio rooms was marked except with a room number. Thus, locating the studios in the first place required some help from a participant. Visiting when the students were there was acceptable -- one just had to know where the studios were located.

During Fall and Spring semesters, the students had access to studios, classrooms, and work spaces in the AA Building 24 hours per day 7 days per week. At any given time, day or night there was almost always a student working somewhere in the building. However, during Summer, the studios had to be vacated completely. Two of the male Drawing respondents got permission to use small individual studios located on the hallway during Summer because Drawing professors were willing to vouch for them and to make the necessary administrative arrangements. But as a rule the studios were not available for creating or storing artwork during Summer.

The Watercolor studios were each furnished with a high table, a high stool, and a table/storage cabinet. The Painting studios were furnished with palette tables, high stools, and easels, although many of the students painted with their paintings on the wall instead of using an easel. Since canvases are bulky and hard to store, the spaces in the Senior Painting studio room were crowded. One respondent there commented that when she first got a studio her Junior year she thought the space was wonderfully large, but by the time she was in Senior Painting, the same amount of space was "nothing." Locating a suitable space to create and to store large oil paintings was one possible problem facing graduating Painting majors.

Student Gallery

A secondary site that was very important to the Studio Art students was the student gallery located a couple miles away in the downtown district. Since there was a shortage of exhibit space on campus, the Art Department had begun paying the rent on a commercial gallery to make exhibit space available for the students several years before this study. The 2020 Gallery was located on the fifth floor (third floor above the main entrance) of a large, older building adjacent to the large newly-constructed art museum. The various levels of the old building were also occupied by several commercial galleries and shops, an artists' cooperative shop, and a non-profit crafts center. The 2020 Gallery was a room about 30' by 65' with large windows on the end and the left side. Partitions around the storage and utility area running about half the length of the left side of the room created more wall hanging space and made the gallery appear L-shaped. All the walls were painted white and equipped with track lighting where needed.

The 2020 Gallery was administered by the Student Art League. At the time of this fieldwork there were about 20 Art League members, but only one was a respondent in this study. Any University student was eligible to have a week-long exhibit there but had to submit a written proposal to be approved by the Student Art League. The Art League maintained the schedule which was posted on a laminated calendar on the bulletin board of the second floor in the AA Building. At one point during this study, there seemed to be some confusion about the 2020 schedule. The Art League posted a notice at the calendar which reminded students that exhibits had to be scheduled and approved by them, not by just writing in an exhibit on the calendar.

One requirement for having a show was to keep the 2020 Gallery open regular hours during all the days of the show -- 9 AM to 5 PM Tuesday through Saturday and 12 noon to 5 PM on Sunday. (This rule was not strictly enforced during the summers.) Because of the number of hours required to keep the gallery open it was more common for students to hang joint or group shows in the gallery rather than solo exhibits. When the Advanced Watercolor class hung a group exhibit at the 2020, each artist signed up to stay with the exhibit either one morning or one afternoon during that week.

The 2020 Gallery was definitely not in a high traffic area. For an exhibit that two of the respondents had during Summer Semester there was an average of only about two or three walk-in visitors per hour. Except on special occasions there did not seem to be very many people visiting the building at all. It was also possible that some of the visitors who went as far as the fifth floor did not enter the 2020 because of the total lack of signs or commercial identification of any kind on the Gallery or the artwork.

Curriculum

Students with a major in Studio Art could choose their concentration in the areas of Painting, Watercolor, Drawing, Printmaking, Sculpture, Ceramics, or Inter-Area combinations. Some of the students in this study had double concentrations (in two Studio Art areas) and one student was doing a double concentration in Drawing and Graphic Design. There were also courses taught in Photography and Fiber - Fabrics but no major was available in those. Courses previously offered in Metal Design had been suspended because of budget problems.

For the first two years of study, Art students were not officially part of the Art Department but were listed as majoring in "Liberal Arts." For advising, they could go to the Liberal Arts Advising Center in another part of the campus or to the adjunct Liberal Arts advisor in the Art Department. All beginning Art students (including Graphic Design - Illustration) took two basic introductory Studio Fundamentals courses, which were also required of students in Architecture, Art Education, and Interior Design. One course covered "Drawing and Design" and the other covered "Three-Dimensional Design." There was also a required sophomore level course in "Intermediate Design and Color." It was in these courses that the continuing influence of Bauhaus concepts was most evident.

In order to be admitted to upper division studio courses, students had to pass a "Portfolio Review" in the area concentration of their choice. Each semester the university timetable listed a course number and instructor for each of the various Portfolio reviews -- taken for "Satisfactory / No credit only." The students registered for the appropriate Review and contacted the appropriate professor to find out the schedule and procedure for submitting a portfolio of work they had done in relevant Freshman and Sophomore courses. In the university catalog, a note to transfer students describes the portfolio as being "10-15 works, the majority of which must be in their major area of concentration." The Review procedures and degree of difficulty varied with each area and each professor. Graphic Design students talked about their Portfolio Review being extremely selective. One Studio Art student told about not passing the Portfolio in Drawing because of a dispute with the professor in Drawing over a required course she had taken at another university. By the time she had reached the Portfolio Review in Printmaking, her relationship was close enough with those professors that the Portfolio was only a formality. After passing the Portfolio Review, the students were assigned to a professor as an advisor within their area of concentration.

In the University catalog there was a caution that completing the requirements for the B.F.A. might take more than eight semesters. It appeared that many of the 22 respondents in this study took at least five years to complete the B.F.A. Also a major in Art Education required at least a fifth year and perhaps longer.

The curriculum was structured so that all Studio Art majors had a general introduction to most areas of Art. They were required to have at least one course in the areas of Drawing, Printmaking, Sculpture, and Painting (or Watercolor) plus three courses selected from Fiber - Fabric, Photography, Ceramics, or Life Modeling. See Appendix D for the total curriculum requirements from the University catalog.

For the students there was some overlap of courses between the three main divisions of the Art Department. Students majoring in Art History were required to take 6 credit hours in Studio Art. Students in Graphic Design - Illustration were required the same basic Studio Art core as the Studio Art majors during the first two years –13 credit hours of Studio media – plus 18 credit hours in Drawing, Photography, and various Studio media for Graphic Design majors and 36 hours for Illustration majors. Students in Graphic Design - Illustration and the Studio Art areas were required to take Art History courses – a basic core of three survey courses (9 credit hours) plus 9 additional semester credit hours for Studio Art majors and 6 additional hours for Graphic Design - Illustration majors. And students in both Art History and Studio Art could elect to take courses in Graphic Design - Illustration if they wished, although none was required.

Classes

The Studio Art courses generally were scheduled in 3-hour time blocks twice a week during the semester. Almost all classes met Mondays and Wednesdays or Tuesdays and Thursdays, with very few scheduled on Fridays. The catalog stated that all "studio courses require 3 hours per week attendance for each credit hour earned." The University timetable showed 6 hours of class-time for most courses and then specified the number of additional lab hours per week that were required -- from 3 hours to 12 hours depending on the number of credit hours -- or simply stated that the course required "variable lab hours." Appendix E shows the schedule of relevant Studio Art courses as listed in the University timetable for one semester.

Almost no Studio Art courses were held during the Summer Semester except at the University's arts and crafts school located about 50 miles away which had courses structured in one-week or two-week workshop formats and taught by visiting faculty. One informant did mention receiving a scholarship to attend Summer courses at the arts and crafts school. Although there was a recent trend toward a few lower division Studio Art courses being offered during Summer Semester and during the "Mini-Term" between semesters, the Art Department functioned only during Fall and Spring Semesters, for the most part. Obviously this practice provided both students and faculty time for creative work or study at other locations. But it also required Studio Art majors to plan very carefully in order to take all of their required upper division Studio courses during Fall or Spring Semesters.

The participants dressed very casually for classes. Although the administrators might be seen in dress suits, a Studio Art professor would have looked very misplaced wearing dress clothes in class. The male professors often wore wash slacks and sport shirts, with some sort of slacks and blouses for the female professors. The usual garb for students was jeans, shirts, and canvas shoes, with shorts and sandals appearing in hot weather. Since many of the materials, such as oil paints and printing inks, could permanently mark clothing, the students might have a certain set(s) of clothes they wore just for studio work, sometimes changing into clean clothes when they left the AA

Building. If there was a tendency, it was for them to all look different from each other, with some rather unusual combinations of garments, colors, and decorations.

The course procedures varied from class to class according to the wishes of the individual professor. In Painting, Drawing, and Watercolor, most of the regular faculty did not require attendance in the designated classroom during the scheduled classtime but generally met with students in their studios. Students who were majoring in a different area of concentration and had no space to work in that medium might use the assigned classroom. For example, one respondent majoring in Watercolor worked on her large oil paintings in the Painting classroom.

For a Drawing III class that several of the respondents were taking, the Visiting Artist who taught it tried to require attendance in the classroom. However, she said that her efforts to get students to work in the classroom had met with limited success. Referring to teaching that course as being "an education" for her, she said the students had made it clear to her at the beginning of the semester that they were only taking the Drawing course because they were required to take it. She said that most of the students straggled in at odd times, made "an appearance," took a break, and then "sneaked away" before the end of classtime as if they thought she "would not notice."

Generally the Studio Art courses required only the creation of artwork, with no reading, writing, or written tests. Occasionally one of the professors recommended that a student research certain books or the work of certain artists as sources. And one of the professors did require the students to do a small amount of reading and occasionally to write a short paper, but that was the exception rather than the rule in Studio Art courses. With no written tests, the main thing the professors evaluated for grades was the artwork the student had produced for that course during that term. But one respondent expressed the opinion that many professors graded too easily, depending more on attendance than on the quality of the artwork: ". . .if you show up for class, you get an 'A'."

The final requirements in artwork varied for each Studio Art course. Some professors had specified a minimum number of works they required, but others did not. Some professors held a final critique and the work was graded there without being turned in to them. This was especially done in Ceramics where the work filled two large tables and would have been difficult to turn in. A professor might hold a final group critique but still have the students turn in a portfolio, as did the Visiting Artist who was teaching Drawing III and the professor teaching Drawing IV.

The semester this observation was done, the Visiting Artist teaching Painting III and IV asked the students to exhibit all work in their studios for a certain time period so that he could circulate among the studios alone and grade their work. This created a problem for the student whose works were so large that only one at a time could be viewed in her studio. With the help of Painting colleagues, she carried all her works into the Painting classroom, hung them on the walls for him to critique with her, and then carried them back up the hall to the studio.

Although it was rare for students to be required to buy any textbooks for Studio Art courses, one significant aspect of studying Art was the high cost of the special materials and supplies that were necessary. For courses, such as Painting, Watercolor, and Drawing, students were required to supply all their own materials and tools. (There was $15 "lab fee" for Drawing III, probably to help defer the cost of hiring live models to pose for the classes.) While beginning students could use low quality "student-grade" materials, it was usually expected that the more advanced students would use the "artist-grade" materials. Some average prices in the Supply Store in the AA Building will give an idea of the price of materials at the time of this study: tubes of watercolor, containing 21 ml., cost about $4.95 for most colors; tubes of oil paint cost about $3.95 for most colors for tubes containing 37 ml. but $9.60 for the large (200 ml.) tubes; Arches watercolor paper, 22' x 30', 140 lb. weight, cost $4.00 per sheet; a stretched, preprimed canvas, 40" x 40", cost $31.90 – an amount which explained why most of the advanced students built stretchers and stretched their own canvases. The prices of brushes could vary from $2.00 to $20.00, depending on size and quality of the brushes.

In the areas of Ceramics, most of the materials including clays and glazes were supplied in the Pot Shop. At the time of study, the Art Department collected a "lab fee" of $85 for each Ceramics course. The lab fees in Sculpture and Photography were $75 for each course. In Printmaking, the students were supplied with inks, some tools, and any necessary chemicals for which there was a $60 or $70 lab fee for each course. Students had to supply their own Printmaking papers, with common printing papers like Rives BFK and Arches Cover costing $2.75 for one 22" x 30" sheet.

There was a varying amount of teamwork required in the various areas of concentration. In Painting, Drawing, and Watercolor, there seemed to be little evidence of group efforts. In Ceramics, it was advantageous for students to work together on certain stages of the process of working in clay, such as mixing clay, preparing glazes, and loading, monitoring, and unloading the kilns. A Printmaking student mentioned that the teamwork among the advanced students was very important in that area. A certain amount of teamwork was necessary just for the Print Shop to function smoothly since everyone had to use the same work areas. It was important not to disrupt the studio work of the others, and the professors guarded the work time of the advanced students carefully.

Although students did clean up after themselves during the semester, there remained a certain accumulation of materials (clays or inks) in the work areas of the shops. Thus, in both Ceramics and Printmaking, there was a designated "Clean-Up

Day" at the end of the year when everyone was expected to show up and scrub the shop. There was also an end-of-the-year party held at a professor's house both in Ceramics and in Printmaking.

Group Critiques

Some Studio Art professors conducted artwork critiques only with the students individually. Others periodically held group critiques for the whole class, either in the classroom or circulating as a group among the individual studios. Basically a group critique involved having students display their artwork from that course so that the professor and the other participants could all see it. With their work on display, the artists would first have an opportunity to say whatever they wanted to say about their work, ideas, and intentions. Then the professor and other participants could make comments or ask questions about the materials, the techniques, or the results. If the students did not volunteer, a professor might ask specific ones for comments. One respondent referred to group critiques as "group interaction that is formally enforced." The students might display their work one at a time or several at once to save time. In a large class, the students might be divided into more than one group in order to have enough display space on the classroom walls for all of the artwork.

In Printmaking all of the advanced students in both Intaglio and Lithography were in the Print Shop at the same time and held critiques together with both professors. Sometimes interested Art students from outside Printmaking attended the critiques to observe also. There were generally three or four critiques held per semester there. All participants were given an opportunity to talk if they wished, and so the length of the critiques depended on whether the participants were in a talkative mood or not. The first critique of one semester, held about a month after classes started, ran 12 hours and had to be split up into two days. The final critique was usually shorter than the others, about 4 hours. The topics of discussion in the critiques varied. One Printmaking major said, "We've had critiques before where we haven't even talked about the work. We just talked about the theories of Printmaking and why we are Printmakers – which is just the same as talking about our work because it has everything to do with it."

It appeared that the respondents generally perceived group critiques to be important, although at times other Art-related activities might take precedence. Several said they thought group critiques were one of the most important aspects of the classes and wished their professors had held more critiques that year. However, a Watercolor critique I tried to attend was canceled by "popular demand" because many students wanted that time to work on watercolors individually. And a Drawing IV critique that I attended only involved a few students because the other students had too many Art-related tasks to do at that time, such as preparing work for the BFA Honors Exhibition.

For the advanced group critique in Ceramics the students had each picked a spot on the large work tables to display their finished clayworks. There was one important factor which distinguished Ceramics critiques from those in the other areas of concentration. That factor was utility – except for the purely sculptural pieces, the clayworks had to be effective in function as well as in design. Before the critique some of the students had dressed up their work and emphasized its function by putting candles in the candle holders and plants in the flowerpots. During the critique one student served hot tea to the professor and several other students in her newly created set of four cups and a teapot. After commenting on the design of one pitcher and questioning whether the spout would pour correctly, the professor went to the sink and ran some water in the pitcher to try it out. Although one respondent talked some about the personal symbolism in her work, in general the discussion was specifically about concrete aspects of the various artworks in the critique.

Student Artwork

The artwork produced by the 22 respondents was an essential part of their undergraduate educational experiences. Almost all of the respondents' artworks that I observed would be classified in the "innovative mode" (Finkelstein). In Ceramics, one respondent created realistic animal sculptures and others made forms that were traditional in Ceramics. But among the two-dimensional work, only the photos of two respondents and small books and representational prints with a social message done by another respondent might be classified in the "traditional mode." At this university, most two-dimensional artwork in the traditional mode might be found in the Graphic Design area of Illustration. The respondent with the most traditional-style work had taken courses in Graphic Design and had first considered majoring in it. Some older part-time students taking the Watercolor course were working in the traditional mode also.

Regarding the traditional / innovative split in artworks, one informant described an encounter that occurred when three students were "hanging" an exhibit of work done by all the advanced Watercolor students in the 2020 Gallery. She said she was "a little bit shocked" about how "uninformed" the general public was about the type of innovative artwork being done by the Studio Art students:

> It's disgusting really. When we were hanging the show, there was some elderly woman who came in and she was just about hostile. She was asking all these questions and making comments. She said, "Well, I think they should advance their subject matter." And she was going on because (the artworks) weren't signed. And just everything that she said was just hostile. And we just kind of ignored her and she left. . . . And then I heard there were some other comments made at that show. The Watercolor class, in my opinion, is really conservative, compared with some other stuff.

One interesting thing about the students' artworks was the blurring of divisions between media. Many of the works were very diverse and created with combinations of materials. This was especially true in the area of Drawing; the types of work displayed in Drawing critiques included sculptural pieces, a "performance Art" piece, and paintings done with roofing asphalt and oil paint. One Watercolor major in the B.F.A. Honors exhibition showed only sculptural shaped figure pieces, very different from what one might expect in Watercolor.

The semester the survey was made, a conflict in philosophy about divisions between media had occurred between a Visiting Artist who was teaching the Painting classes and a group of Studio Art students, who did not participate in this study. The situation was described by two different informants who were close to, but not part of, the group in question. An informant who had shared a studio room with this group of students for two years described them as having "more unconventional" ways of approaching Art than most other people in the department. The informant said that the Visiting Artist held a more conventional view that Painting involved creating "something on canvas." However, these Painting majors put their energy into doing experimental artworks made with diverse materials. Then the visiting professor just basically wanted to look at paintings on canvas, which they were not doing.

From what the informant said, it appeared that the professor had become disappointed that the students were "not working" enough early in the semester. And the students had become angry because he "did not understand" them and because they wanted to have their regular professor, who was on a leave of absence. By the final part of the semester, it appeared that these students were just avoiding the Visiting Artist, although some other students in his Painting class were satisfied with his teaching. In fact, another informant was really delighted with him and sorry that he would not be there again the following year.

Almost all of the works produced by the respondents were individual efforts. It was unusual or rare to see teamwork in the pieces of artwork, although there were a very few pieces in the Student Art Competitions (SAC) that had a group listed as the artist. One Printmaking student mentioned that teamwork was very important in that area. She said that some of her larger pieces would have been impossible to execute without the help of other Printmaking majors. But the teamwork had not changed the basic concept of individual creation since the prints were exhibited with her being identified as the sole artist.

During the field study, there was one rare example of collaboration in both execution and identification when one respondent and four other female students created together an exhibit in the 2020 Gallery. The artwork consisted of a continuous gestural type drawing done in black paint on the white walls of the Gallery. However, the collaboration was only for the duration of the show and the artwork was not preserved. After the final day of the show, the participants worked together to paint over their drawing and leave the Gallery walls white again. If collaboration had been more common in the culture, perhaps the artists would have created the work on plywood or even large sheets of white paper attached to the walls so that the work could have been preserved after the exhibit.

Events

The fieldwork showed that there were several types of events that were important in the undergraduate experiences of the Studio Art students. Those events included several types of competitions, various exhibits of artwork, "Openings" of Art exhibits, and a few types of events peculiar to certain areas of concentration.

There were several competitions each year that seemed to be important events in the culture of the Studio Art students. Although there were sometimes cash awards involved, the importance of qualifying or winning a competition seemed to be that it was an affirmation of the high quality of the student's work. One was the annual scholarship competition held in April each year and open to all full-time Art Majors who would be enrolled the following Fall and Spring. Applicants had to submit a portfolio of a maximum of five pieces, in at least two different media and completed within the past calendar year. Awards were based on the strength of the submitted portfolio, with the applicant's GPA a factor for some scholarships. Most scholarships were about $100, with some for $350.

The competition that affected the largest number of students was the annual Student Art Competition (SAC) which was held in February, March, or April, depending on the schedule for the AA Gallery. For several years, the SAC was managed by one of the respondents working for the Gallery Director. Announcements of the competition were posted and circulated. The SAC was open to any University student, not just students in Fine Art. There was an appointed day when students could drop off entries at the AA Gallery. Then the work was judged or "juried" with a separate juror for Fine Arts, for Graphic Design - Illustration, and for Art History papers. The jurors chose which works would be included in the exhibition as well as which works would receive cash awards which had been donated. There were usually a number of cash awards for about $100 or $150, with a total of over $2500 awarded. On an appointed day following the judging, all rejected work had to be picked up. Gallery staff and volunteers hung the exhibit, labeled all the artwork, and prepared the show catalog. Since the exhibit was generally quite large, the Graphics - Illustration entries were hung in the Architecture "Library" across the lobby from the Gallery. The exhibit catalog also contained the award information, so it was not released until after the awards had been presented at the Opening. Usually the SAC show hung only for about one week.

An extremely important event for Seniors was the B.F.A. Honors Competition, a tradition which was begun in the late 1980s. In the spring, all Seniors, as well as those who had graduated in December, who had a G.P.A. of at least 3.2 in their Art courses were eligible to compete. The Competition also included senior students in Graphic Design - Illustration. First the competitors submitted their transcripts. Then those who had qualified were required to submit 10 to 20 works and/or slides of work. The usual procedure for artwork seem to be having competitors display their work in the fourth floor Drawing classroom and a faculty committee came around to review the works to see who was going to be included in the show. The committee chose not which art-works for the show but which artists, who then had the opportunity to choose which works they wanted to show in their allotted space in the AA Gallery. Generally there were about six students chosen from the Art Department plus a couple of seniors from Architecture. The B.F.A. Honors Exhibit usually hung in the Gallery for about a month, from the last week in Spring Semester until after the beginning of Summer Semester.

Although most of the important competitions took place on the University campus, one other competition that was mentioned by several of the respondents was the "Mini Print Competition" in Spain. One certain professor encouraged students to enter this international competition and helped them get artwork ready to submit. The respondents felt that being accepted in that competition had been a great affirmation and was pivotal in encouraging them to exhibit their artwork.

In addition to the competitive exhibits mentioned above, other non-competitive exhibits were also important events. Those observed during the field study were exhibits which were held in the 2020 Gallery. These included a variety of types of exhibits including solo shows, joint shows, group shows by students enrolled in certain courses, such as Advanced Watercolor or Junior Drawing, and group shows by friendship groups of students, often majors in the same area of concentration. The Art

Department paid for the gallery space, but all of the work and any expenses were the responsibility of any students using the space.

Each show was generally given a title, which facilitated discussion and publicity. In the joint or small group shows where the media and the styles represented were very diverse, it was difficult to come up with a title that was descriptive of all of the artwork. One joint show had a title that was very descriptive of the work of one participant but had no obvious connection at all with the work of the other participant. Shows were generally publicized in the Arts section of the local Sunday newspaper, and the students often created 8.5" x 11" xeroxed flyers which were posted various places such as in the AA Building and in the elevator of the building where the 2020 Gallery was located.

Openings were also a type of significant event in the Studio Art culture. Generally an Opening involved an appointed time (usually 2 or 3 hours) when the artist (s) would be at the gallery to meet people. An Opening might take place when the exhibit was first hung or after the exhibit had already been open for a while. There were almost always some type of snacks provided. Sometimes there was also live music. Clothing was a little dressier at Openings than for classes, but still very casual and non-conformist by most standards. Although some of the females might wear skirts or dresses instead of their best jeans, the only males who might wear dress suits were department administrators, Art History professors, and "outsiders."

People could come in for varying lengths of time to meet the artist(s), view the artwork, talk to each other, and enjoy the refreshments. It was difficult to judge the total number of people attending since they came and went during the duration of the Opening. Generally only the artist(s) and any Gallery staff stayed for the entire Opening. Even if a guest book was available, people did not usually sign the guest book during the Opening. The main locations for Openings which involved the respondents were at the 2020 Gallery downtown and at the AA Gallery where there were Openings for faculty and graduate student exhibitions as well as those that involved the respondents themselves.

Probably the largest social - art event of the year was the SAC Opening and Awards Ceremony. Although it was impossible to accurately count the number of participants, generally many students and most of the Art faculty and administrators attended the SAC Opening, probably a total of about 100 people. The artists to receive the donated cash prizes had been chosen by the jurors of the show. During the second hour of the Opening, the cash awards were presented in the Atrium area in front of the Gallery. There was always a table of snack food, and sometimes an array of fancy finger foods was donated by local restaurants. One year there was a jazz combo playing there.

There were also Openings for student exhibits at Gallery 2020. The Openings were generally held on Friday evenings for shows that had been hanging since Tuesday. Two different styles of Openings were observed. One was a rather sedate, quiet family type event – with parents present and helping to bring snacks. Another Opening was more like a peer social event and featured a rock band which played so loudly that many of the young Art students would move into the hallway when the band started blasting in the Gallery. The artist mother of one of the participants said she was "only allowed to come early" to that Opening.

The annual "Pot Sale" was an event which involved the Ceramics students. The two-day Pot Sale was held during Spring Semester, usually close to Easter. There were flyers posted at various places on campus a few days before the sale. There were usually about three long tables of finished clay works done by students and sometimes by faculty or alumni. In good weather, the Pot Sale took place in an open sidewalk area between the AA Building, the Humanities Complex, a university theater, and a main campus street. In case of rain, the tables were placed in the Atrium area of the AA Building. The Ceramics students took turns running the "shop" during the sale.

Non-Participants

In general, I was very pleased with the cooperation I received from participating Studio Art majors. The respondents completed the long questionnaire patiently and did not seem to mind trying to answer questions about their future plans and financial resources. However, I was disappointed not to be able to get all of the population to participate; naturally I wished for 100% participation instead of just about 58%. It was my feeling that the results of this contextual, naturalistic research study would be influenced by those students who did not participate as well as by those who decided to fill out the surveys and participate in the study. Thus, I attempted to discover why some Studio Art majors had chosen not to participate. I wondered if the survey respondents were "representative" or if there might be basic differences in personality or philosophy between participants and non-participants. I was able to learn the reasons for not participating from only 2 of approximately 16 non-participants.

One non-participant was a female graduating Senior who was in Sculpture. At the Opening of the annual Student Art Competition (SAC) in February, she seemed to be one of the "rising stars" in Sculpture. I noticed her because she received a couple of awards for her sculptures, appeared substantially older that the "average" college undergraduate (perhaps 35 or 40), was with her husband, and was one of few females working in Sculpture. During the fieldwork a couple months later, I also learned that she was to be included in the BFA Honors Exhibit .

One afternoon in April, I saw the sculptress in the first floor restroom where she was engaged in a long, animated conversation with another student. When the conversation finally ended after another five or ten minutes, I stopped the sculptress and asked to speak to her for a minute. When I asked if she had received a questionnaire form, she acted unfriendly, almost hostile, replying, "I looked at that and it looked really long." I replied that although the survey seemed long another student had said it had only taken her five or ten minutes to complete. She snapped, "Well, even 10 minutes is a long time right now." I asked her to take another copy and consider filling it out for me. Since she flipped very quickly through the copy I handed her, I got the impression that she had already read the questionnaire before. Then she commented lightly, with a touch of humor in her voice, "I guess I want to avoid thinking about these things until I just have to." Thus, it seemed that the focus of the questionnaire on future plans and financial considerations was obvious enough that a student who did not want to think about the future was unwilling to fill out the survey.

The students who did complete the survey either did not perceive it as a possible medium for expressing dissatisfaction, or did not feel that they had anything to complain about, or did not feel free to criticize. At any rate, there were very few comments written on the surveys that could be considered critical of either the Art Department or the University. However, at least one student in the population perceived the survey as a possible medium for expressing dissatisfaction and decided not to participate because of that. I met this non-participant when I observed the final group critique for the Junior Drawing class taught by a Visiting Artist during the semester the survey was conducted. The students had tacked their various drawings up on the classroom walls to be critiqued. But, inspired by installation pieces done by the Visiting Artist during her residency that year, one avant-garde male student had constructed an "installation" piece for his participation in the critique.

When I realized this adventuresome student fit the criteria for my study, I approached him and asked if he had received one of my questionnaire forms. He told me he had gotten the questionnaire I had left at his studio and had spent "about an hour" filling it out. But he said he had started worrying that some of the administration and/or faculty would take personal offense at what he had written and so he did not turn it in. I asked why he had not removed the cover sheet with his name on it and turned it in anonymously. But he said he had already torn up the survey and thrown it away, and added "Besides they would know it was me anyway." He said that if I gave him another copy of the questionnaire, he would fill it out. Understandably, that copy of the questionnaire was never returned to me either.

Although the focus of this study was the students majoring in Studio Art, some participation was required from the Art faculty also. They were very much a part of the Studio Art context, and the study could not have been conducted without their cooperation. During the administration of the survey questionnaire, the Studio Art professors were quite helpful. Some of them made special efforts to help me locate Studio Art majors who fit the criteria for the study and expressed interest in the study.

Before the field study began, I attempted to find a faculty member from the Art Department to serve on my research committee. Some professors had conflicts in schedules and some held philosophies about Art career development which differed from mine. Although most of the students who participated did not seem to perceive this research as controversial, one interim faculty member thought this study was going to be very controversial. It is possible that a research study like this may have seemed odd to some Art faculty since the "research" efforts expected of artist / professors mainly involve "experiments" in their own creative Art media.

Data From Survey Questionnaires

The survey included 40 questions that were a combination of open-ended and forced-choice on a total of 5 single-sided sheets. A copy of the questionnaire in the form that was administered is in Appendix A. On the questionnaire, there were large

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spaces for answers to the open-ended questions, and the forced-choice questions included a space to write in alternative responses.

Because of the timing of the survey, I did not have personal contact with all of the population. That was unfortunate since I had a much better return rate from the students I met in person. And the return rate was best when the survey was administered during classtime and I could wait while the questionnaires were completed. The respondents who filled out the questionnaires while I was present took about 10 minutes to complete them. Another respondent who brought her completed questionnaire to me said it had taken her "not very long – about 5 or 10 minutes." But few of the respondents wrote very detailed responses to the open-ended questions, with only relatively few of the responses providing deep material for verbal content analysis.

With the data from each open-ended question, I did a thematic analysis and organized the data into themes or categories. It is possible that a different researcher might have seen entirely different categories for organizing the data.

Demographics

The upper part of the first sheet of the survey questionnaire gathered general demographic information about the respondents. Among the respondents, there were 11 Juniors, 9 Seniors, and one post baccalaureate Non-Degree student. There was also one student who was officially classified as a sophomore but was taking junior and senior level Studio Art classes at the time, although she had not taken very many of her general education or elective courses. These classifications did not really mean a great deal since the B.F.A. is generally a five-year program (thus, two or more "senior" years for many participants).

Knowing when respondents expected to graduate was helpful with the interviewing and other fieldwork. However, later fieldwork during 1992 and 1993 revealed that a number of them did not graduate as soon as they had projected.

Expected Graduation: Semester & Year	Spr. 1991	Sum. 1991	Fall 1991	Spr. 1992	Fall 1992	Spr. 1993	Spr. 1994	Non-Degree
Respondents	2	1	2	7	6	1	2	1

Except for one non-degree post baccalaureate student, all of the respondents were working on a Bachelor of Fine Arts (B.F.A.) degree in Art. And 4 students (18%) were doing an additional degree in Art Education, with 3 doing a Bachelor of Science and 1 doing a Master of Science. Also another B.F.A. student noted that she was considering going on to a M.S. in Art Education.

Eighteen respondents were doing their concentration in a single area of Studio Art, 3 were doing double concentrations, and 1 had a concentration in Inter-Area. The data are presented in tabular form below. The numbers for each area of concentration do not give an indication of the total numbers of students majoring in each area of concentration – only how many from each area completed the survey.

Concentrations	Painting	Water-Colors	Drawing	Print-making	Ceramics	Inter-Area
Single Area of Concentration	5	2	3	2	6	
Dual Areas of Concentration	1 (Ptg. + Water-colors)	1 (W.C. + Drawing)	1 (Dwg. + Graphic Design)			1 (Photography + Sculpture)

There was a wide range in ages, but many of the respondents were older than "typical" undergraduate Juniors and Seniors.

Age in Years	20	21	22	23	24	26	27	29	33	38
Respondents	5	3	4	2	1	1	1	1	3	1

All 6 of the male respondents were single, but 4 of the 16 female respondents (25%) were married. The average age of the married respondents was substantially older than that of the single respondents.

Category	Female	Male	Married	Single	Total
Respondents	16 (73%)	6 (27%)	4 (18%)	18 (82%)	22 (100%)
Average Age	25 years	23.3 years	30.5 years	23.2 years	24.5 years

Survey Questions about College

The questionnaire included 5 open-ended questions about college, including the Art students' decision to attend this university, their reasons for attending college, their Studio Art elective courses, their non-art electives, and any substantial training or education in a field other than Art.

The respondents' reasons for deciding to attend this University instead of choosing another college or Art school included: (A.) Convenient location or near home = 16 (73%); (B.) Economical in-state tuition or lack of funds to go elsewhere = 7 (32%); (C.) High quality of this Art Department or good reputation of Art program = 5 (23%); (D.) Choice of their parents = 2 (9%).

Altogether 20 respondents (91%) mentioned convenience of location and/or the economical in-state tuition as important factors in their choice of institution. The other 2 respondents answered that their parents were paying for their schooling and their parents had insisted on this institution, with proximity and economy being embedded in at least one of those.

An open-ended question about their personal reasons for getting a college education, produced responses in five general categories: (A.) For learning or for knowledge = 10 (45%); (B.) For job reasons = 9 (41%); (C.) For the college degree = 8 (36%); (D.) In order to study or immerse themselves in Art = 8 (36%); and (E.) To postpone life -- "moratorium" = 2 males (9%).

In response to an open-ended question about which Studio Art electives the respondents had chosen and why, the answers indicated four categories: (A.) Related to their main area of concentration in Art = 13 (59%); (B.) Personal interest = 10 (45%); (C.) Part of program requirements = 3 (14%); (D.) Job related or practical choice = 2 (9%). According to the University catalog, Studio Art majors could substitute for 6 credit hours of studio electives with courses in Architecture, Art Education, Broadcast Journalism, Computer Science, Vocational Technical Education, Interior Design, or Theatre. Although Graphic Design was not mentioned specifically in the catalog, it was possible to count Graphic Design courses for the 15 hours of studio electives. However, except for those doing a double major in Art Education, almost none of the students used the electives to take such job oriented courses.

The respondents' answers to an open-ended question about which non-art electives they had chosen and their reasons fit into five categories, with many responses overlapping the main categories: (A.) Self-development or personal interest = 10 (45%); (B.) Taken before decision to major in Art = 7 (32%), including 2 (9%) who had a previous degree in Music or Psychology and 5 (23%) who had first majored in such areas as Architecture, Business, French, Biology, and Liberal Arts; (C.) Related to Art = 4 (18%); D. Reasons not explained = 3 (14%); (E.) Job Connection = 2 (9%).

In response to a question about any substantial training or education in a field other than Art and their feelings about working in that field after graduation, the respondents' answers fit into four main categories: A. Would not mind working in their Alternate Area of Expertise = 10 (45%); (B.) No response = 7 (32%); (C.) Currently working in their Alternate Area of Expertise = 3 (14%); (D.) Other = 2 (9%) including one who wanted to be "a Renaissance woman instead of a specialist" and one who had substantial experience as a Bookkeeper but did not want to work at that again. It was interesting that six of the seven respondents who did not answer this question did have part-time jobs in areas where other people do make a long-term living, but they did not want to continue those jobs after graduation. Also perhaps they did not consider their work experiences as "substantial training or education" as the question was worded, and perhaps the question should have included the word "experience."

Survey Questions about Economics

This section of the questionnaire included 3 forced-choice questions about sources for funding for the college education, how much money had been made selling artwork, and estimates of living costs after graduation; and 4 open-ended questions about current part-time jobs, cost of current housing, and plans for housing and financial support after graduation.

Seven forced-choice categories were supplied for respondents to check, plus a space to write in Other, to indicate how they were paying for college. Most of the respondents had a variety of income sources; two or more sources were listed by 16 (73%) of respondents. Two of the married females listed their Spouse as an income source, and one of those also had Loans and a Grant. Only one male who was working in his Alternate Area of Expertise listed Work as the only source. One male listed his two sources as Work (Art-related work) and a C.D. from his grandparents.

Scholarship	Loans	Work	Parents	Spouse	Grant	Other
4 (18%)	8 (36%)	14 (64%)	13 (59%)	2 (9%)	4 (18%)	1 (5%) CD

There seemed to be a gender difference in the responses to this question. All of the male respondents listed Work as a source for college funds. But 7 of the females did not list Work as a source, although 4 of those females were working part-time. Four females listed Parents as their only source for college funding; however, of those respondents, 3 mentioned having part-time jobs at another place on the survey, with at least 2 working quite a few hours per week – one specified 25 to 35 hours per week. One other female listed Parents and Scholarship as her only two sources for college funds, but in another part of the survey she indicated that she worked 10 hours per week. Although there is no way to explain this from the data available, one wonders if this gender difference stems from actions or perceptions. Did the males earn more than the females did or did they just "give themselves more credit" for part-time work? Was it culturally more important for a male to be able to list his work as a source of income, regardless of how small the size of the income might be? Or perhaps did these females make a distinction between "paying for college" and paying for other expenses of their life? Or did the females not consider their work income significant enough to count at all?

An entirely different possible explanation lies in the wording of the question. In most cases, Studio Art students interpret the word "work" to mean their artwork. When I asked "What kind of work do you do?" they answered by describing their main medium in Art. Since no questions had been asked about their artwork previous to this on the survey, it is possible that some respondents may have interpreted the category of

"Work" as sales of artwork. The wording of the question should have been "Job" instead of "Work."

An open-ended question asked about any jobs the respondents held while attending the University and how they would feel about continuing that job after graduation if necessary. Their responses indicated four categories: (A.) Job only appropriate for part-time or just for University students = 7 (32%); (B.) Could continue after graduation = 6 (27%) including 3 (50%) of the males and involving mainly Art-related jobs or self-employment; (C.) Job available to continue permanently but don't want to continue = 5 (23%); (D.) No job listed = 4 (18%), including a married female with a previous career and a homemaker with 4 children who was commuting some distance.

An open-ended question asked how much money the respondents had made selling their artwork. A respondent who marked the "Other" category was an entrepreneur who was earning a large portion of his income through "making things." He did not seem to draw definite lines between "Art" and other things made by hand, commenting, "There's always somebody wanting something made that is not ordinary."

AMOUNT	None	$0 - $350	@ $500	$1000	$4000	Other
Frequency	6 (27%)	9 (41%)	3 (14%)	2 (9%)	1 (5%)	1(5%)

An open-ended question asked where the respondents lived while in college and how much it cost them each month to live there: (A.) Off-campus rentals = 10 (45%); (B.) Residence halls or other University rental property = 6 (23%); (C.) With spouse or parents = 5 (23%); (D.) No response = 1 male (5%). Two of the 4 married females indicated that they lived in rented apartments, which brought the total of respondents living in off-campus rentals to 12 (55%). All of the males who did respond (5 or 83%) were living in off-campus rentals, while only 43% of the females were, with 6 of the females (38%) living in University housing. Almost all of the respondents, including those living in University housing, knew approximately how much their housing cost each month. The total off-campus apartment (or house) rent range was from $125 (for housing indicated as extremely low-quality) to $495 per month. The average rent being paid for off-campus housing was $251.80 per month.

When asked where the respondents expected to live after graduation, the responses indicated: (A.) Expect to move away after graduation = 7 (32%); (B.) Did not expect to move away = 5 (23%). When asked with whom they expected to live after graduation, the answers indicated: (A.) Expect to live with someone (spouse, parents, or close friends) = 7 (32%); (B.) Expect to live alone = 5 (23%) And 8 (36%) of the respondents indicated that they simply did not know where or with whom.

When an open-ended question asked how the respondents expected to support themselves financially after graduation, their answers indicated five general categories with much overlap between categories because of the complexity of their career plans: (A.) Unspecified work = 11 (50%), including "menial jobs," "odd jobs," "anything that won't degrade myself," and any kind of work "that pays a half-way decent wage"; (B.) Teaching in college or high school = 8 (36%); (C.) Current or previous jobs such as Graphics, Photography, Music Instruction, and Landscape Design = 4 (18%); (D.) Expecting some financial help from spouse = 2 (9%) Five (23%) responses to this question indicated they expected to work on a Master's degree. (However, in a later question, 14 respondents (64%) indicated that they were considering attending Graduate School.) Since M.F.A. programs in Fine Art were generally kept very small, a high percentage of the students usually received Graduate Teaching Assistantships. And, as one respondent mentioned, there was also the possibility of student loans while attending Graduate School.

A forced-choice question which provided 6 categories to check asked the respondents how much they expected it to cost them after graduation to live per year for food, housing, transportation, Art supplies, etc. Two married females wrote in, "$10,000 - $15,000 (My share of a joint household.)" and "?? I'm making it now on $7,000 (husband included.)"

$2000 - $4000	$4001 - $7500	$7501- $10,000	$10,001- $15,000	$15,001- $20,000	Over $20,000	No Answer	Write-In Answer
0	6 (27%)	3 (14%)	6 (27%)	1 (5%)	2 (9%)	2 (9%)	2 (9%)

Survey Questions about Artwork

The survey section about artwork included 7 open-ended questions about how many hours per week spent doing artwork, doing artwork not required for courses, any Art competitions, prizes, and awards, any previous or future exhibits of work, places where they had work for sale, and the sociability of their commitment to Art. There were also 3 multiple-choice questions about which Art-related activities they could already do well, which Art skills they needed help learning, and the level of their professional self-concept.

The responses to an open-ended question about how many hours per week currently spent doing artwork have been grouped into the following five categories:

Less than 20 Hours Per Wk.	About 20 Hours Per Wk.	20 to 30 Hours Per Wk.	30 or More Hours Per Wk.	40 or More Hours Per Wk.
2 (9%)	7 (32%)	3 (14%)	5 (23%)	5 (23%)

There appeared to be a gender difference here. It was interesting that 3 of the 6 male respondents indicated that they were spending 40 or more hours per week doing artwork. (One male who reported less – 15 to 20 hours – was supporting himself through working in his Alternate Area of Expertise.) However, only 2 of the 16 female respondents were spending 40 or more hours per week at their artwork.

The responses the respondents gave to an open-ended question about whether they were doing artwork not required for courses may have been somewhat deceptive. The categories of their responses were: (A.) Often = 9 (41%), including 66% of the males but only 31% of the females; (B.) Occasionally or during summers & weekends = 8 (36%); (C.) Not very often to none = 3 (14%); and (D.) Other = 2 (9%). Thus, it appeared that less than half (41%) were taking much initiative to do much artwork on their own. But actually many of the Studio Art professors were so flexible that the students could do just about any type of artwork and count it as part of the required artwork for classes. As one respondent wrote, "My school artwork is hopefully what I'm interested in 'personally' too."

Artistic Experiences

The survey included a sequence of 4 open-ended questions designed to collect data on how many "Artistic Experiences" and various forms of recognition for their artwork the respondents had had, including Art competitions, scholarships, solo or small group exhibits of their work, work for sale in galleries and shops, etc. It is important to remember that, like the rest of the survey, this was a point-in-time sampling. It appeared that the respondents began to exhibit more actively as they got further along in school and closer to graduation. Since many of the respondents were only Juniors at the time of this questionnaire, they had barely begun to exhibit their work.

The types of recognition respondents had received for their artwork, fit into five categories: (A.) Public or Art World = 4 (18%), such as Art events in other towns, other towns, states, or another country; (B.) University Art Competition =15 (68%), mainly the annual Student Art Competition (SAC) which is an extremely important event for all Art students; (C.) Art Department Scholarships = 3 (14%), ranging from $100 to $350; (D.) None = 4 (18%); and (E.) High School Awards = 2 (9%)

The list of previous or future scheduled exhibit(s) (solo or small group) featuring the work of respondents indicated five general categories: (A.) Previous public shows = 5 (23%), including solo exhibits in another town, at local retail establishments, and at the 2020 student gallery downtown which would involve extensive time and effort; (B.) Public Shows - Planned = 2 (9%); (C.) B.F.A. Honors Competition = 2 (9%); (D.) University Shows = 12 (55%), such as exhibits on the University campus and group shows at the 2020 Gallery, with a number of students dividing up the time and work for the exhibit; (E.) None = 5 (23%). The B.F.A. Honors Competition signified a recognition of the proficiency of the artist, as well as providing an additional opportunity to exhibit. Two of the respondents were included in the 1991 B.F.A. Honors Show, 3 more of the respondents were featured in the 1992 B.F.A. Honors Show, and 2 others were in the 1993 Honors Show for a total of 7 (32%).

An open-ended question asked respondents to list any galleries or shops where they had work for sale. They listed: (A.) Public Galleries or Shops = 5 (23%); (B.) University Affiliated = 3 (14%) which seemed to be isolated instances rather than a continuing arrangement; (C.) None = 14 (64%).

In answer to an open-ended "catch-all" question to ask about places respondents had exhibited their work not covered in the wording of the above 3 questions, they listed: (A.) Public or Private = 6 (27%), including local "music clubs," a local Women's Center, and pieces sold in private homes; (B.) University Related = 4 (18%), including class displays in the AA Building, open shows at the University Center, and campus Craft Fairs.

Art Career Skills

In an effort to discover which Art-related activities the respondents were already well prepared to do, a multiple-choice question supplied a checklist of 9 Art-related activities plus a write-in space for "Other." The response frequencies are shown below in Table V - 1.

It should be noted that this question only asked which tasks they knew how to do, not where or how they had learned to do them. For example, one of the highest frequencies (14 or 64%) was in "Get artwork prepared to exhibit / sell" but there was no data to explain where or from whom such a large percentage of the respondents had already learned exhibit skills such as matting and framing. In "Other," one respondent

Table V-1: Art Career Skills Respondents Have Already Learned

Well Prepared To Do Already	Art - Related Activities (Art Career Skills)
12 (55%)	Obtain good slides of your artwork
6 (27%)	Present your artwork to dealers, gallery managers, museums, etc.
7 (32%)	Get a resume prepared.
5 (23%)	Handle business aspects of Art such as taxes, contracts.
14 (64%)	Get artwork prepared to exhibit/sell (matted, framed, etc.)
8 (36%)	Arrange publicity for artwork and exhibits.
5 (23%)	Find exhibit space or sales outlets.
9 (41%)	Locate loft or studio space.
16 (73%)	Find a job to supplement your Art income.
2 (9%)	Other: "Hang shows." and unspecified.

wrote in "Hang shows" – which should have been included as a possible choice on the checklist for that question.

Then a question asked which of those activities the respondents would like help in learning to do. The response frequencies are shown in Table V - 2. The skills most commonly marked were: Handle business aspects of Art such as taxes, contracts = 13 (59%); Find exhibit space or sales outlets = 13 (59%); Present your artwork to dealers, gallery managers, museums, etc. = 12 (55%); Get a resume prepared = 10 (45%); and Arrange publicity for artwork and exhibits = 9 (41%). A total of 18 respondents (82%) felt that they needed help with various types of business and / or marketing skills. The other 4 respondents did not mark any tasks they would like help learning to do, although a couple of them had marked very few activities they were already well prepared to do.

Table V - 2: Art Career Skills Respondents Want Help Learning

Need Help Learning To Do	Art - Related Activities (Art Career Skills)
6 (27%)	Obtain good slides of your artwork
12 (55%)	Present your artwork to dealers, gallery managers, museums, etc.
10 (45%)	Get a resume prepared.
13 (59%)	Handle business aspects of Art such as taxes, contracts.
3 (14%)	Get artwork prepared to exhibit / sell (matted, framed, etc.)
9 (41%)	Arrange publicity for artwork and exhibits.
13 (59%)	Find exhibit space or sales outlets.
4 (18%)	Locate loft or studio space.
4 (18%)	Find a job to supplement your Art income.

A question which attempted to learn about the "professional self-concept" of the respondents provided a checklist of 4 categories: (1.) Art Student = 7 (32%); (2.) Somewhere Between Art Student and Artist = 11 (50%); (3.) Artist = 3 (14%) and a space to write in Other = 1 (5%) The male respondent who marked "Other" wrote in "I'm just a regular guy. Sort of Jack of all trades." (Perhaps he intended it as a pun since his name was Jack.) One female respondent marked "Somewhere Between Student and Artist" and "Other" and wrote in "Person."

One open-ended question attempted to learn about the Studio Art students' "sociability of commitment" by asking how important it was to them personally that they eventually earn recognition for their artwork. Their responses seemed to indicate four categories: (A.) Not Very Important = 9 (41%), including the responses of 4 males (66%) with two males majoring in Ceramics mentioning the importance of being able to sell their artwork; (B.) Very Important = 7 (32%), including a higher percentage of the males (33%) than the females (19%); (C.) Important = 5 (23%), mentioning wanting to keep their artwork personal and planning to continue being an artist "even if it must be done in isolation." (D.) I Don't Know Yet = 1 (5%). Since it was difficult to tell from their wording how different "Not very Important" really was from "Important," this probably should have been a forced-choice question with definite categories provided.

Survey Questions about Future Plans

In the questionnaire section about Plans, there were 5 multiple-choice questions about preparations for after graduation, sources of advising or support, career options they would consider, if they were willing to relocate for career opportunities, and how much they would expect to earn annually after graduation. The section also included 3 open-ended questions about what they were most likely to do, how their matriculation related to their future plans, and how important it was to them to continue creating artworks after graduation, and spaces to write other comments.

To investigate what the respondents had already done to prepare for their future, a multiple-choice question provided a checklist of nine activities one could do to prepare for graduation plus a category for write-ins. See Table V - 3.

Of the 22 respondents, 19 (86%) had taken some action beyond thinking and talking since they had marked the fourth choice or below. Although only 18 marked "Thought About It", actually all 22 had thought about it since all marked some choices. By the same token, although only 19 marked "Have discussed it with someone" and

Table V - 3: Respondents' Preparations For After Graduation

Respondents	Preparation For After Graduation
20 (91%)	Have thought about it.
19 (86%)	Have discussed it with someone.
18 (82%)	Have asked someone for advice.
14 (64%)	Have started getting information (books or materials.)
8 (36%)	Have taken job-related courses.
2 (9%)	Have prepared a resume.
6 (27%)	Have prepared a portfolio.
1 (5%)	Have applied to graduate school(s).
2 (9%)	Have applied for job(s).
5 (23%)	Other: "Sent out self-promotional pieces." "Looked at atlas." "Have the papers for graduate school." "Already worked for the company I hope to permanently work for." "Tried to make connections."

only 18 marked "Have asked someone for advice". all 22 later indicated that they had discussed their plans with or asked for advice from someone.

There were only 2 graduating seniors who filled out surveys. Only one of them had prepared a portfolio and applied to graduate schools; at the time of this survey she had not been accepted by any Graduate Art program, and was starting to look for a local job. The other graduating senior had prepared a resume but not a portfolio; her spouse was here and she didn't plan to move anytime soon.

Some did not think of their classes as being "Job related" even if they mentioned future job plans that coincided with courses they had mentioned. For example, two who were doing a double major in Art / Art Education did not mark "Have taken job-related courses." Of the 8 who did mark it, 4 had taken Art Education classes, 2 had taken Graphic Design (and 1 had taken Museology courses) and 2 evidently were counting their Ceramics courses.

A forced-choice question provided a checklist of 10 types of people whom the respondents might discuss their future plans with or ask for advice. See Table V - 4 for a tabular presentation of these data. Every respondent marked at least one category, meaning that all had discussed the future with someone. All but three students marked at least three categories, indicating they had discussed their future with a variety of people.

There seemed to be a very heavy reliance on "Art type" people for advice. The most commonly checked categories were Other Art Students (86%) and Art Professors (86%). But a large number had also talked to Graduates of Art Department (77%) and several wrote in "Other" that they had talked to "Artists" and "Friends in the Professional World." One respondent had talked to the staff of the Liberal Arts Advising Center, but none had talked to the Staff at the University Counseling Center or at the University

Table V - 4: People to Discuss Future Plans With or Ask for Advice

Respondents	People To Discuss Future Plans With or Ask for Advice
15 (68%)	Parent(s)
4 (18%)	Spouse
19 (86%)	Other student(s) majoring in Art
11 (50%)	Student(s) not majoring in Art
17 (77%)	Graduates of Art Department
19 (86%)	Art Professor
3 (14%)	Professor in other department
1 (5%)	Staff of UT Liberal Arts Advising Center
0 (0%)	Staff at UT Counseling Center
0 (0%)	Staff at UT Career Planning and Placement Center
8 (36%)	Other: "Adult friends in non-art fields." "My boyfriend." "Artist." "Complete strangers." "Friends." "God." "Friends in the professional world." "Friends who are not students but who are working at very different jobs."

Career Services Center. Some time before this study, a counselor at Career Services had said that "Art students don't come in very often."

To discover which options respondents would consider after graduation, a forced-choice question provided a checklist of 8 possible post-graduation work options, plus an open category of Other. Table V - 5 presents these data.

One male respondent with a flexible definition of "artwork" marked "Work full-time on your artwork to sell." In addition to those 14 who marked "Go to Graduate School to major in Fine Art," two others indicated interest in Graduate school in "a field other than Fine Art," meaning Art Education or Graphic Design, for a total of 16 (73%) thinking of

Table V - 5: Post-Graduation Options Respondents Would Consider

Respondents	Post-Graduation Work Options
12 (55%)	Work full-time on your artwork to sell.
17 (77%)	Work full-time in an art-related job (museum, gallery, teaching, etc.)
7 (32%)	Work full-time at a job not directly related to art.
12 (55%)	Work part-time at a job and part-time on your own artwork.
8 (36%)	Create art in your leisure time.
14 (64%)	Go to Graduate School to major in Fine Art.
2 (9%)	Go to Graduate School to major in a field other than Fine Art.
4 (18%)	Other: "I would like to show my work as well." "No job." "Go to grad. school part-time & work part-time or full-time." "Work, then get my MFA."

Graduate School. Although 17 (77%) would consider a full-time Art-related job (which is sometimes hard to find) only 7 (32%) indicated they would consider a full-time job not related to Art as an option.

Then an open-ended question asked respondents what they thought they were most likely to do after graduation. Many of the responses indicated a variety of activities or a somewhat complex career path, attempting to combine jobs unrelated to Art, continuing to create artwork, and preparing for Graduate School. In general the responses fit into five categories, with some responses indicating more than one category: (A.) Graduate School = 10 (45%); (B.) Teaching (other than in college) = 4 females (18%); (C.) Part-time or full-time work not related to Art = 7 (32%); (D.) Art related jobs = 3 (14%); (E.) Other = 3 (14%), including 2 entrepreneurs.

One open-ended question was intended to discover what connections the respondents saw between their matriculation and their future plans. Although a few of the responses were introspective and deep, many of them were rather superficial, perhaps indicating that they really had not thought about this before. The responses generally fit into five categories, with some overlap: (A.) Preparation for continuing to create artwork = 9 (41%); (B.) Preparation for Teaching Art = 4 (18%); (C.) Habits, skills, and patterns learned = 5 (23%); (D.) Other = 3 (14%); (E.) Left Blank = 2 (9%). Since it was unusual for a question to be left blank on this survey, perhaps the nonresponses to this question indicated a lack of previous reflection about this or confusion about plans for the future.

There were several insightful answers to the previous question concerning the habits, skills, and patterns they had learned:

"I suspect I have learned a certain amount of persistence and discipline but no direct job skills."

"School helps instill the work ethic and being a student helps prepare for poverty."

"The skills learned while obtaining a B.F.A. are not particularly important – it is the habits of work and thought which are of paramount importance to me."

"The classes . . . are also helping me to think about various issues of world & national importance, and to think for myself, and to understand myself much more than I have in the past. All of this is important for me in making me more flexible in taking on new jobs & trying things that I never would have considered before."

One open-ended question was designed to investigate the respondents' level of "durability of commitment" to Art by asking how important it was to them personally to continue creating artworks after graduation. The responses generally fit into two categories: (A.) Very Important = 18 (82%); (B.) I'll Wait and See . . . = 4 (18%). One fourth of the female respondents indicated a "wait and see" attitude, sounding very much like students in any Liberal Arts area might sound, with comments such as: "I believe that the act of creating anything, whether it be Art, crafts, a business, a full satisfying life or whatever, is more important than focusing on one aspect such as Art." Another informant answered very frankly, "For me Art is pretty important to do, but in reality – without facilities, where I can comfortably be messy and experimental, I rarely am able to create what my mind and heart desire. Hopefully I will find that space."

There appeared to be a gender difference in their "durability" of commitment. Although 12 females (75%) indicated that continuing to create artwork would be very important to them, 4 of them (25%) were planning to wait and see what developed. But, all 6 (100%) of the males said continuing would be very important to them. They wrote answers such as: "Paramount." "No other option. It is a drive. A joy." "That's what I do no matter what." "Very much so. I plan to do this."

One question asked if the respondents would be willing to move to another town or state after graduation for a job, study, or Art opportunities and provided a checklist of items: Yes 77%); No (5%); Don't Know (9%). Two who marked Yes also wrote comments below, thus creating a need for the category of Not Right Now (9%).

Yes	Not Right Now	No	Don't Know
17 (77%)	2 (9%)	1 (5%)	2 (9%)

The only respondent who indicated she was absolutely not willing to move was an older female who was permanently located – with husband and 4 children. The two who indicated they might be willing to move later were both married. The one male who indicated he was doubtful about moving had a full-time local business that was supporting him. But it seemed that marital status was more important as a factor in determining mobility than gender was.

A forced-choice question with 6 categories provided asked the respondents how much they expected to personally earn annually for the first couple of years after finishing their undergraduate degree. No respondents marked the category "Over $20,000."

Respondents	$2000 - $4000	$4001 - $7500	$7501- $10,000	$10,001- $15,000	$15,001- $20,000	No Answer	Write-In Answer
6 Males	1 (17%)	4 (66%)	1 (17%)				
16 Females	3 (19%)	1 (6%)	2 (12%)	4 (25%)	3 (19%)	1 (6%)	2 (12%)
22 Total	4 (18%)	5 (23%)	3 (14%)	4 (18%)	3 (14%)	1 (5%)	2 (9%)

There were two write-in answers: One indicated two categories (between $4001 and $10,000). The other one marked the three lowest categories (thus, between $2000 and $10,000) and wrote, "Above depends on what I end up doing."

There appeared to be a gender difference in these responses. As a group, the male respondents estimated lower earnings, with none marking over $10,000, while 7 females (44%) estimated over $10,000.

In the space provided at the end of the questionnaire, 4 respondents wrote comments. One male respondent wrote, "The University is a money making machine, and seems to care about little else. If you change anything I will be shocked. . . and happy." One female respondent wrote the following comment:

> Everything's "up in the air" because my life is so unpredictable. I see anything as possible – start my own businesses. I am in Art because I could never limit myself to a "discipline." I want access to it all, with the ability to change my mind at any time of my life.

Data from Interviews

From the cover sheets of the survey questionnaires, it was possible to tell which of the respondents were willing to participate in a depth interview. Most of the respondents had indicated a willingness to be interviewed. As it happened, the informants to be interviewed were selected mainly by convenience. During the month in which the survey was administered, the first three interviews were conducted in the studio spaces of the informants when they were the only person in the room. A year later, the last two interviews were conducted in less than ideal conditions for audio taping: in the AA Building Atrium and in the 2020 Gallery. There was one other informant who contributed data through lengthy conversations in person and on the phone, rather than in a formal interview, for a total of 6 informants.

It is important to remember that these were the perceptions only of those 6 informants who were interviewed and not necessarily those of all of the 22 respondents and certainly not those of the total population. It happened that the informants were all majoring in the two-dimensional areas of concentration; this was by circumstance, not by design. A participant described the social structure and atmosphere in the area of Printmaking as being very different from Painting, Drawing, and Watercolor. And there is probably even more difference between those areas and the area of Ceramics. So if there had been time and opportunity to interview any of the respondents majoring in Ceramics, their perceptions would probably have been somewhat different from the students who were interviewed.

These were semi-structured interviews guided, rather than controlled, by a list of questions. After the first 3 interviews, it seemed beneficial to change the wording and sequence of some of the questions, and the last interviews were conducted with a slightly different set of guiding questions. In retrospect it appears that the new set of interview questions only yielded slightly different information and not necessarily better information. For this section the responses to the two sets of questions have been merged together and grouped into 14 sections. A copy of both sets of interview questions is included in Appendix B.

What Is Important to Informants About Their Artwork

In both versions of interview questions there was a question about artwork done by the informants. The students were asked either to briefly describe what they were doing in their favorite medium or media or to describe one particular piece of their recent artwork and tell what was important about it to them. Most of the informants mentioned more than one aspect that was important to them about their artwork.

Openness or Creative Freedom

Regarding the creation of the artwork, two informants mentioned that they liked the "openness" of the various media – the blurring of distinctions between one medium and another. One informant told how much he appreciated the "creative freedom" the Drawing professors had given him so that he was able to put the other things he was learning into his drawings. Another informant described the openness in two classes she had taken outside her major area of concentration:

> And I enjoyed that (Drawing class) too because we didn't just draw. I mean I had to make a sculpture in there. I took a fluorescent light and made it. You know, (the professor) was totally open. He helped me with some of my paintings too. It worked back and forth last year like that. . . . I like that. It's . . . in my ceramics class too. I've taken ceramics and anything that you can add to it is o.k. It's great if it works. And if it doesn't work – well, let's try this or something else.

Message, Social Impact, or Communication

Three informants mentioned that their artwork was intended to convey a social message. One had started out mainly being interested in "producing an object" but had become increasingly interested in her content which was about the natural world; in the B.F.A. Honors Show, she had included a "video installation" about the conservation of nature.

One student did works which were intended to convey a message both through the images and through the medium itself. The works were not only about mortality and decay but were in the process of decaying themselves because of the chemical reactions between the various materials used. He described one piece in the following way:

> It's about mortality. The cultural need for immortality. This is an age where through cosmetics and so on, we're trying to deny age – deny death. I don't see that as really a positive thing. . . So this piece is sort of a commentary. . . . When I work with materials I'm looking for one goal usually. And that's to have a material that allows for – in these pieces – change and eventual decomposition of the image. Like I say, this is an image about mortality, like most of my works have been.

Another informant had done a series about the inhumane aspects of the meat industry, followed by a series where her theme had become "relating the way that men and women treat each other is the way that we treat the animals that we eat." That led her to do a small art book which was more about the sexual aspects of relationships. An interesting aspect of the small book which she had xeroxed and was distributing freely was that she was interested in the responses of the audience:

> So I get lots of different responses from it. And I did it because I like artwork that everybody can enjoy and everyone can own. . . . And so it's really nice to . . . get immediate reactions from people too, whether they be good or bad.

Surface, Object, and Process

For several informants, part of the importance lay in the artwork itself -- they were interested in creating a piece of artwork which had a life of its own -- an object or a surface. For two of the informants, the process and their enjoyment of the process was important also. Although one said that the "surface" of her paintings was the most important to her and also the portrayal of abstract figures, she described in such detail her experiments with processes using the oils that it appeared that process was important to her too. Another informant described her large non-objective paintings as being totally about paint and the manipulation and enjoyment of that paint:

> It's paint. Totally paint. I don't have a particular idea when I start painting and it sort of develops, just like layers and layers and then maybe it's o.k. If you don't recognize something from this world, it's o.k. And if you do, then that's o.k. too. Layers of paint. I just love pushing it around.

Decision to Major in Art

In the interviews the informants were asked why or how they decided to major in Art. Most of them described more than one factor involved in their decision.

Lifelong Interest or Desire

All of the informants had been interested in Art long before starting in college. Most described the decision to major in Art as the result of a lifelong interest or desire. One informant said, "I was always interested in Art since I was a small child." Another said, "Art was something I've wanted to do all my life. And it's something I've done on my own all my life, ever since I was a little kid." Two females mentioned their parents encouraging them to major in Art but one male mentioned his parents trying to dissuade him because they wanted him to choose a field where he could make more money, such as Business or Architecture.

There was great variation in the amount of Art instruction the informants had had before college. One mentioned that she had not been able to take Art before: "I've always been interested in Art and then when I went to high school there was no Art. Nothing." Two of them attended high schools where Art was available but was not what they wanted. One of them only stayed in the Art class one day: "I took a day of it in high school and decided that wasn't for me! And so I had a private instructor all through high school." Another stuck it out for one year: " Well, I never really took much in high school. 'Cause I took like one year of it and I thought, This is Art?" I got tired of doing the same stuff over and over again." By contrast, one informant who had managed to take 4 years of Art in high school made the following comments:

> I'd had four years of Art in high school, which was a struggle in itself. I went to _______ (private school) and they tend to be a business-favoring school. They didn't have a curriculum for four years of Art. And basically, I and another student at the school set up the fourth year of Art and had to fight for it.

Enjoyment

For several informants, their enjoyment of Art was an important factor in their choice. One informant said, "I had to go back to college. And I wanted to do something that I would enjoy." Another informant explained, "I enjoyed doing it. And my father told me once – he said, "Just remember when you get out of high school and you go to college, remember to pick something that you enjoy."

Success in Art

A couple of the informants had not made a firm decision to major in Art when they began college. Their success in Art classes was what finally convinced them that was what they should major in. One informant, who had a previous major in college in another state, had started taking classes at this university before she decided to major in Art because "I did better in that than anything else." One informant who had begun college with 3 options in mind (Art, Art History, and Architecture) explained, "I didn't believe that I had any future in Art -- I didn't think I had talent enough. . . .it was the words of certain professors that convinced me that I could and would try to go in Art."

Choice of Area of Concentration in Art

When asked how they chose their area of concentration in Art the informants mentioned several different factors. Most of them mentioned more than one factor being involved in their decision.

Skill or Familiarity with Medium

Two of the informants chose an area where they had had the most experience or where they seemed to have the most potential. They explained with statements such as, "That's the one medium that I've worked in a lot." and "So when I was deciding on my major I just chose what I was the most familiar with." One respondent explained that she chose her area because her work "has excelled much quicker in those classes than in any of the other classes."

Liked Product Better in that Area

For two of the informants, the type of artworks produced in a particular areaof concentration was a factor in their decision. One explained that she originally chose to concentrate on Painting instead of Drawing because at first she liked a product that was more finished. Another informant said that one of the main reasons she chose Printmaking was because she liked multiple artwork "that everybody can enjoy and everybody can own. . . . In Printmaking you sell your work for cheaper and it gets to more people."

Enjoyed Working in Medium

Two informants said that they chose their area mainly because they enjoyed working in that medium. One informant said, "It was like one of the first classes that I took. And . . .I really got enjoyment out of doing it. " She went on to explain that she was considering adding another area of concentration since she had started enjoying working in another area because she had established good rapport with a professor who was teaching in that area. Thus, rapport with the professors was an important factor in her enjoyment of and her choice of areas of concentration.

Had More Rapport with the Professors or Preferred the Social Structure of Area

In addition to the informant mentioned above, two others mentioned having good rapport with the professors as a factor affecting their decision. One informant said that the "creative freedom" given by professors in one area of concentration was the main reason for choosing that area. One informant had tried majoring in two other areas of concentration where she did not like the personality or teaching style of the professor. When she took Printmaking courses, she was very impressed with the professors and the fact that they showed "a personal interest in you and not in what they want you to produce." She said another reason was that she liked "the community aspect" of Printmaking and how the students all worked together.

Liberal Arts Core Courses

A question in the first set of interviews asked what the informants liked or disliked about their general college program as a whole and what effect their non-art electives had had on their thinking. In addition, one of the last informants who was interviewed brought up this issue without being asked.

Attitude toward Liberal Arts Courses

Although not all of the informants were specifically asked this question, most of them spoke positively in favor of a Liberal Arts education. One said that since she was older than the "traditional" college student, she had forgotten a lot since high school and that she had really needed the general education courses because her English and her math had been awful. One respondent said she liked "getting a Liberal Arts education." Another informant perceived that the general core courses were important for creating a well-rounded, employable person:

> But I definitely think it's a really good idea. Because right now I kind of think of what skills I could possibly have for a job and if you've taken something outside of Art , at least you have some ability to write and to communicate somewhat articulately. If all you ever did was come to Studio Art classes, I don't necessarily know that you could do that.

Influence or Effect of Courses on the Informants

When asked about the Liberal Arts courses had affected their thinking, one informant mentioned outside and leisure interests. Three of them mentioned that the general courses influenced their artwork by providing sources or my affecting their approach to Art. One informant explained the reasons she had chosen to attend a university Art Department in Liberal Arts instead of choosing an Art School:

> I think it's imperative to have outside classes as influences. . . . I didn't want to go to an Art school because I like getting a Liberal Arts education. I have taken a lot of classes. I have taken summer school classes that haven't counted for anything just because I wanted to take them. And without those outside influences, I think that the only thing you're going to refer to is to the other art that you're around. And I don't like art that just refers to art. I like art that refers to everything. . . .
>
> Well, I have a few friends that have gone to other Art schools and then decided to come to a non-art school because they didn't like the atmosphere; they didn't like the competition. There's competition here – there's lots of competition here. But there it's like every day is very competitive 'cause you're only with Art students. Here in a class you can have an Education major, a Nursing major, anything in your classes with you. And I like that. I like that aspect of it.

One respondent gave an answer that was very different from the others. First in response to the question, she began to complain about how she perceived the administrative attitude toward the arts at the University and about how angry she got about all the budget cuts in Art. Apparently she interpreted the question as asking "What do you like or dislike about this college as a whole?" Then in response to the probe asking how she felt specifically about her required "general curriculum" courses, she expressed her displeasure at being required to take so many courses outside of Art:

> The only thing I question is like the Natural Science and the Math. But I mean, I can basically understand why we would need English, because you've got Art History and you have to write a cohersive (sic.) paper and — and Natural Science – I don't know. See, I hate Math and Science because I "stink" in those and so it's almost like, "Noo. Don't make me take itttt."

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Art Courses

A question in each set of interviews asked the informants to describe the undergraduate educational experiences they have had in this Art Department. There were probes to be used if needed asking about what they liked or disliked about their Art classes, about the people, things, groups or events were an important part of this experience, and about their relationships with professors. Some of them were also asked what effect their Art electives had had on their thinking. Since the responses to these questions were quite complex, they have been broken down into the topics of Art Courses, Other Art Students, Relationships with Department Administrators, and Relationships with Art Professors,

Studio Art Classes

In general the informants gave a very positive assessment of their experiences in the Art Department, with comments such as, "Well, overall I guess it's been really good" and "I love my Art classes" and "I'm very grateful that I came to this university even though it's not an Art school."

One activity mentioned often in conjunction with the Art courses was group critiques. Two informants said that they had been having group critiques all along in their courses. One Printmaking major described in detail the group critiques in that area:

> Even people that aren't in the Printmaking department sit in on our critiques. . . . Last semester we had a 12-hour critique. We had to split it up into two days. And that's just because everybody gets their fair share of comments. And if everybody's got a lot of comments to make, we don't cut it short. We have three or four critiques a semester. And the final critique is usually shorter than the other critiques. . . . Like our final critique this semester was 4 hours. And it's just depending on what kind of mood the people are in. If everybody is in a talkative

> mood, then we just talk about it. We've had critiques before where we haven't even talked about the work, we just talked about the theories of Printmaking and why we are Printmakers. Which is just the same as talking about our work because it has everything to do with it.

But two informants in Painting mentioned that they had wanted to participate in more group critiques of artwork than the professors had been having in their classes. One informant, who had been disappointed at having such a few, said, "Critiques aren't fun, but I feel like you get something from them." Another informant who wanted more group critiques said,

> It's helpful, you know. You put your work up there and you've got other responses and you can say, "Well, why did you do that?" or "Maybe you shouldn't do this." It's helpful. It's an important part. . . . If I was teaching in high school, it would be an important part for them to be able to explain what they're doing. . .If they're going to be an artist or they're interested in Art, they'd better be prepared.

Art Electives

Several informants were asked about their Art electives and if those courses had had any influence on their thinking. One informant said her Art electives had helped in her paintings. Another informant in Painting said that the single courses she had taken in Film Design and Sculpture had definitely influenced her work – the influence was obvious in her exhibit in the B.F.A. Honors Show: "I just wanted to do something different and I'm doing a 'video installation' – which I'm real nervous about but real excited about at the same time 'cause they don't do that here." Another informant who had taken those same courses said she did not really think they had affected her thinking in any way.

Art Career Skills

The informants mentioned a couple of Art career skills that were learned in conjunction with their Art courses. The Printmaking professors were praised because they told students "about any competitions that come up anywhere in the country" and encouraged the students to show their work. One informant said that during the two courses he had taken under one Printmaking professor, he had participated in small showings, a class display, and an international competition, and because the professor had promoted "the idea of getting out and getting our work seen," he had formed the habit of showing his work often.

Another very important Art career skill is taking good slides of artwork. In almost all competitions for exhibitions, as well as for M.F.A. programs, grants, scholarships, and gallery representation, the artwork is judged from slides. On the questionnaire, many of the respondents indicated that they had already learned to take good slides. One Printmaking major described how she had learned to make slides of her work:

> I learned in my Photography class -- the professor had a day about it. I know Sculpture professors have taught their students how to take slides. Not all of them , but there is one professor that requires it of them -- she is a graduate student. And then (in Printmaking) every spring, we have a slide day. And we all go out and F2___ takes slides of our work and she tells us what the best lighting is and how to present it and all that. She's been working with me too because the last slides I took didn't come out very well. And so this summer she's going to help me re-do my portfolio. And in our Museology class, the Photography professor came down to our class and taught us all how to take slides too.

Art Events

There were several events the informants mentioned in the interviews which related to their undergraduate experiences. The Portfolio Review was one event that was mentioned in the interviews. A student who had signed up for Portfolio first in Drawing and then in Printmaking contrasted her experiences in the two areas. She signed up for the Drawing Portfolio and went through the preliminaries where she went to talk to the Portfolio professor and to show him work she had done in a Figure Drawing course she had taken at New York University. He objected to her asking for credit for a course taken at another institution, instead of taking the course again at this university. She had decided not to go through with the Drawing Portfolio Review but he insisted that she write a letter of intent and turn in her Portfolio. Later she received a letter from the 2 professors on the Drawing Portfolio committee that she had not passed because she had not yet taken Figure Drawing at this university. By contrast, the Portfolio Review process in Printmaking was much more personal and constructive for her, as she described it:

> I put my work out and pretty much what it was was just a personal critique. And they sat up front here. " S16 ____, you're in the Department. We just want to talk to you about what you want to do with your work now. If you're going to be a major in this, you need to consider why you chose it and what you want to do with it – where you want to go from here." And which was another big help from them. And so we talked for about an hour. I hung up all my work and we just talked about the major theme to my work and where I wanted to progress.

The B.F.A. Honors Competition was another important event mentioned by several informants. This annual spring competition was open to every graduating senior with a G.P.A. of at least 3.2 in their Art classes. The students submitted first their transcripts, then 10 to 20 works or slides of work, and a faculty committee decided who would participate.

One informant described the Honors Competition as "tremendously significant" to him: "I was wanting to know that I was doing right. And I could see being accepted into that show as a biggest affirmation that I was doing the right thing and that I was doing well." One informant mentioned the importance of the fact that "the pieces aren't getting into the show, but the person's getting into the show. So we have the opportunity to show whatever we want." She used the B.F.A. Honors Show as an opportunity to do something very different and included a "video installation" along with her paintings.

One special event mentioned by a Printmaking major was a meeting in town of the Southern Graphics Council, the Printmakers society meeting, attended by about 500 Printmakers from all across the country. The University students were able to go to all the lectures. Afterwards the Printmaking students had a group meeting to discuss what they had learned from the other people and from their essays and their lectures. They were also required to write a paper about the Southern Graphics Council. The informant said that the experience was even more significant for her because visiting Printmakers from all over the country were very impressed by the University Printmaking professors, the facilities, the atmosphere in the Print Shop, the presses and the way the students kept the Print Shop, and the high quality of the student work.

Other Art Students

Not a great deal was said in the interviews about other Art students in the setting. Since the relationship between Art students was not a major focus of this study, there were no questions specifically about it. (No doubt it would be possible to do an entire research study on such relationships.) One of the few comments about other students was made by an older than average informant who mentioned that the immaturity of some of the students showed in their attitude toward the classes: "I know that a lot of the students don't show up for class and they don't do their work. And then they wonder why they don't have a good grade. I've seen this happen several times. But I'm older and I appreciate it more."

Areas, Studios, and the Social Structure

There seemed to be various levels of interaction groups among the students. One division was between the areas of concentration: there was a lot of interaction among Painting students, a lot of interaction among Drawing students, etc. A further division in Painting was into the two studio groups who worked in the two different rooms; at classtime during the semester of the survey, one room appeared very busy and one appeared "deserted." The only resident who was consistently found working in the deserted Painting studio mentioned feeling socially isolated that semester. She said that the other students in that group had always been rather quiet and did not interact very much unless it was "formally enforced" as in group critiques:

> Just the group of people who are in this studio, I guess, haven't always been the most enthusiastic in the school. Then also too, though, some of the people here have some of the . . . "more unconventional" ways of approaching Art than I know most of the people do in other places in this school.

In Printmaking, the physical studio and work situation was very different from what it was in Painting, Drawing, and Watercolor. When I questioned how that affected the majors in the various areas of concentration, one informant in Printmaking described the social situation there as being very different from how she perceived it to be in Painting, Drawing, and Watercolor.

> In Printmaking, it's like a community. Once you pass Portfolio, you do have a studio but you share it with other people. It's just a place to keep your stuff. And

> a place for us, you know, to group together and talk when we want to. And that's another reason that I chose Printmaking is the community aspect of it . . . I worked on very large prints last semester. And I had to have other people help me run them through the press. And sometimes other people helped me ink my plates 'cause the plates were huge. So without the other people being there I couldn't do some of the work that I wanted to do. And it's a great place to share ideas. And a great place to talk about , you know, if you've got problems with your work, you can talk to other people about it. And instead of getting one other opinion, you can get 20 other opinions. . . .Well, we're all in it together. Our work is very diverse. Very diverse. But we all work together with the same goals.

Several informants talked about one other Art student who was a very close friend to them. In two cases, the close friend was in the same area of concentration; in another case, the friend worked in the next studio room and was in an area of concentration she was considering as a second emphasis. A close Art friend seemed particularly important to discuss Art problems with, to work with, and as someone to cooperate in a joint exhibit at the 2020 Gallery. However, close Art friends did not generally seem to live together as roommates.

Graduate Students

Several times the informants made mention of the Graduate students in the M.F.A. program. One informant mentioned that a Graduate student who taught one of his beginning classes and knew his high school Art teacher was very instrumental in his decision to major in Art: "And when I came from high school into my first Drawing class here she said that there was drastic change in my style and in my ability. And that I showed real promise." Another informant mentioned that a Graduate student who taught Sculpture courses taught her students to make slides of their sculptures.

Although the relationship between Undergraduates and Graduate students may have been slightly different in the other areas of concentration, a student in Printmaking gave the following interesting description of how it was in that area:

> Very close relationship. One – they're our teachers. And another is that they're our friends and we get to work with people that are at a higher level but aren't in an authority position. . . .Very, very helpful. And they can be on a more personal level with you too. The instructors are in a position where they have to stay in the authority position and even when they want to be in a personal position they're still going to be the teacher – the professor. And the Grad. students aren't. They're just here going to school just like we are. And unless they have, you know, the attitude that they don't want to associate with us Undergrads. then – But everyone I've come in contact with has been great – all the Grad. students. And I've worked with them and collaborated with them on some things.

Relationships with Department Administrators

In the last two interviews, the informants were asked if they had really had any contact with the administrators in the Art Department. One informant answered that the administrators had "been in large part really invisible" to him. When he was participating in two special Art student exhibits were the only times he felt that he had been visible to the Head of the department . So the administration had not been a significant force at all as far as he was concerned.

By contrast, another informant had had a great deal of contact with some of the administrators, although she had not had close contact with the Department Head:

> I've known people that have taken his classes and thoroughly enjoyed them. I've talked to him at Art openings and I've talked to him sometimes when I'm in the office. All I know is just on a personality level that he's a nice guy.

Most of her contacts had been with the Associate Head and with the Director of the Gallery, who also taught the Museology courses. She described them as being helpful and supportive. The Associate Head had helped her petition the University to use her Museology courses for Liberal Arts electives, advised her when she was changing majors, been supportive of her extra activities, and even helped her draft a letter to the campus newspaper about some anti-Art articles it had published. In addition to working with her in the Museology courses and Gallery events, the Gallery Director had also helped her get an internship at an Art summer school one year and an assistantship the next year at another Art summer school.

Relationships with Professors

Much of the data contained in the interviews related to the informants' relationships with their Art professors. The informants generally referred to the professors who were close to them by their first name. Professors not so close were often referred to by their last name or whole name, very rarely preceded by Mr. or Ms. or Professor. With the M.F.A. being the terminal degree in Studio Art, there was really no appropriate title for Art professors in the sense that Dr. is used in academic areas.

In general, their statements about the Art professors were very positive. One informant said that she had a good relationship with the professors, that she worked hard and did what was expected, and she felt she could rely on the professors to help her when she needed. Another informant said, "A lot of the (faculty) here are really, really nice. There are some that aren't, but that's really the minority." After the end of her interview, one informant added, "I want to say just about the professors, I consider that I really 'lucked out.' I mean, I've ended up with some (Art professors) that really care about what I want to do."

The Good With the Bad

The philosophy of the informants about the Art professors seemed to be "to take the good with the bad." One informant said, "It's just like if you're taking any other kind of class, you're going to come across good teachers – you're going to come across bad teachers." Another said, "Without the bad experiences you can't have good experiences. And without people kicking you in the rear end ever once in a while, you might get a little cocky about it."

Even those informants who had had problems with some of the Art professors were able to see and articulate both sides of the issue. They realized that because certain professors were not good for them did not mean that they were totally "bad." They agreed that a lot depended on personality. One informant said that a professor who had been very bad for her had been adored by his favorite students. Another informant mentioned that other students had some problems with his favorite professor.

Criteria for Evaluating Art Professors

From the interview data, it appears that the informants had about five main criteria to determine whether an Art professor was good for them personally or not. Most informants mentioned several of these criteria while describing their experiences. One of the most commonly mentioned factors was whether or not the professor was helpful to them. One informant said she loved her Art classes because, "You can ask anybody for help. And they'll come help you. Anybody." About a professor who was bad for her, another informant said, "He really didn't help me that much." Then she said the following about a professor who was good for her: "He likes to help everybody. I mean he's willing to help you if you're willing to learn. And that was something that I was looking for."

In conjunction with being helpful, another factor in how good an Art professor was for them was the professor's being willing to communicate with them. One informant said about the faculty, "You can talk to them. They're nice." Based on her good/bad experiences, another informant said,

> If a teacher can communicate to me and tell me, you know, what I'm doing wrong or what he likes or what he doesn't like – that kind of helps! . . . I like those you can actually talk to and I don't like the ones who don't like to talk to me.

For the relationship to be good, the professor also needed to be understanding. About a good professor one informant said, "I mean, he's just so easy-going and understanding." About one of her favorite professors, another informant said,"It's just that he's a nurturer so you feel good enough about yourself to proceed even when your work doesn't turn out like you want it to." She contrasted the understanding she had received from her favorite professors with the attitude of others: "And other professors just can't seem to understand that you have other things going on in your life and that sometimes some things have to be put on hold. "

The informants gave examples of how their favorite Art professors had showed personal interest in them and had extended friendship to them. One informant said, "I think it's very good for professors to be close to the students. . . .I really enjoy the interpersonal relationship that (he) fostered." Another informant told about when she and her sister stopped by a professor's home during Spring Break: "It was a lot of fun, just driving down and visiting him and 'hanging out.' It was just something I never thought I would ever do with my teacher." One informant told about the aesthetic benefits she saw in this factor: "And my work has excelled much quicker in those classes than in any of the other classes that I've taken because they show like a personal interest in you and not in what they want you to produce. "

The informants gave examples of how the good professors were open to the students' ideas and philosophy of Art. This did not mean that the professors' philosophy was exactly the same but that they were flexible enough to accept ideas different from theirs. One informant praised his favorite professors for giving him the chance to pursue his own unconventional Art interests, by giving him "creative freedom" in his Drawing classes "so that I was able to (put the other things that I was) learning into my drawings." Another informant described her perception of the problem her studio mates had with a certain professor:

> Some of the people here (in this Painting studio) have some of the . . ."more unconventional" ways of approaching Art . . . And that's a little bit of a problem when the instructor is more conventionally oriented and just thinks of Painting as "something on canvas." And that's his idea of Art.

One certain professor received high praise from two informants, with very different personalities and in different areas of concentration. One informant was majoring in that professor's area of concentration; she told in detail how that professor had helped her, talked with her, showed a personal interest in her, and understood her as a whole person. Both that informant and another one, who had only taken a couple of Art Elective courses under this professor, especially praised her for facilitating Art career skills such as learning to discuss their artwork intellectually, showing their work, entering Art competitions, and learning to make good slides of their work.

Visiting Artists

In addition to data about relationships with the regular faculty, the fieldwork and interviews yielded data about the Visiting Artists at that time. The Visiting Artist program was supposed to bring "prominent artists and scholars" in to work with the Art students. It worked in conjunction with a system of faculty leave so that the regular Art professors could take time off for special projects. Thus, the Visiting Artists teaching Studio Art were there to substitute for rather than to supplement the regular faculty. And the informants seemed to view them just as substitute faculty.

For one informant, that substitution worked out very well; she had been very disappointed with a regular professor and was delighted with the Visiting Artist teaching in that area one semester. But even she seemed somewhat skeptical about the program as a whole and said about the other Visiting Artist that year, "I've heard mixed reviews about her. I've heard that she's good -- I've heard that she's (just) all right. And I haven't had a chance to see." Regarding the Visiting Artist one informant liked so much, other informants were somewhat disappointed with his work. They liked him fine, but they did not like the differences between his teaching methods and those of the regular faculty.

Although the informants seemed to apply the same criteria to the performance of the two Visiting Artists on campus as they did to that of the regular professors, they did express sympathy for the Visiting Artists. One informant said, " I think it's always hard in that kind of situation for everyone." In discussing one Visiting Artist, another informant said that because the students were more familiar with the setting, she thought "it was sort of hard on him coming in here . . . But he was always there, always trying to help you." According to one informant, one group of Studio Art majors (who did not participate in this study) were really angry because they did not like the Visiting Artists and because they had expected to be taking the Senior course in their major area from a regular faculty member. Another informant expressed his relief that he was not in an area that had been having frequent Visiting Artists because the continuity and close relationships with his professors had been very important to him.

So on the whole, it appeared that the informants' perception of the Visiting Artist program were not very favorable. (In brief conversations with both Visiting Artists, I got the impression that they were not completely satisfied with the experience either.) I only observed a few instances where the arrangement appeared really beneficial for the undergraduate Studio Art students. Of course, it is possible that the Visiting Artist program was more beneficial for Graduate Students or that it was more successful during other semesters. But at the time of this fieldwork, it appeared that the main function of the program was to allow regular professors to take leaves of absence – which might have been beneficial to the Studio Art students only very indirectly.

During the course of the fieldwork and the interviews, a couple of interesting stories about relationships with certain professors began to surface in bits and pieces from the various informants. These stories illustrated how important the individual personalities were in determining how good or how bad an Art professor would be with any given student. For example, one informant's perception of a certain professor as unhelpful and uncooperative seemed almost contradictory to that of another informant who had received an enormous amount of assistance from the same professor. One informant changed her area because she could not stand the cursing and "shock methods" of teaching used by a professor who was adored by other Art students.

Attitudes and Work Habits in Art

One question in the first set of interview questions asked about factors which related to the attitudes and work habits of the Art students. The question asked what place Art held in their life at that time, with probes about how they normally divided up their time and energy for activities and if they worked best with or without deadlines.

Top Priority

Two of the informants said Art was the most important thing in their lives. One informant said, "Artwork always comes first. It's always top priority. . . You have to build up a basis of doing it every day, because it's part of your life every day. It's what I want to do when I get out of college." Another informant said,

> It has seemed like the most important thing. Well, I definitely do more Art than anything else. Like over this semester sometimes I would do something 7 days a week for Art. Not necessarily 8 hours a day. . . and then almost every single weekday I came up here almost all day. And usually I'd be here at least part of the day or to all the day on Sundays.

At the time of the interview, the above informant was in the process of reassessing her priorities since she had not been accepted by any Graduate Art programs. That was why she said that Art "has seemed" like the most important thing. Later she said, "But I don't know what I think now that I'm not going on, that I possibly might not be going on in it, academically anyway, what's going to happen."

A married informant with four children responded frankly that although Art was very important to her she had to put her children first. The first two years of college she had attended a community college very close to their home. But after she started commuting to the University, her husband had absorbed quite a bit of the responsibility since she couldn't "get home to pick up the children."

> I waited until my youngest daughter was in school before I started my schooling. . . .So they come first. And they've been patient while . . . I've been up here hours and way up into the night working. Sometimes it's all right and sometimes, you know, it's not all right. And you just have to work it out day to day.

Which Activity Informants Put First

When the mother of four was asked which activities she put first if there was not enough time to do everything, she laughed and motioned to the gigantic paintings around her and said, "Well – the Art projects! You can tell." In answer to this question, another informant said,

> Probably the Art. But you know, I've always done pretty well in Art History too. And I tend to keep up with things, especially on Art I'm usually ahead on , you know, we don't really necessarily have any set number of projects to do and usually I've just worked a lot and had plenty of whatever whenever it was needed.

Deadlines

There were a variety of answers when the informants were asked whether they worked best with or without deadlines. Without hesitation, the married informant said, "With deadlines. 'Cause if you don't, you put it off: I'll do that later." Another one of the informants said that it didn't matter to her – she could work with or without deadlines. Another informant replied thoughtfully,

> As far as the Art goes, without deadlines. To get in an Art History paper or an English paper, I have to have a deadline. . . . Then too though I can see where deadlines could really be bad if you're an artist, at least like by the time you're a senior or graduate level, you can't just say, "Well, I'm going to produce 5 paintings this semester." Either you do 8 or 9 or 20 or whatever. Or it might take you all semester to finish 3 or 4 paintings.

Juggling Deadlines

Within their answers to the above questions, the informants indicated that they often had to juggle deadlines and activities. One said she had to curtail her Art activities a couple of days before something like a big Art History test. Another gave a similar response but added, "Usually I can split it up where everything works out 'cause I kind of have like a mental schedule where I fit everything in." The informant who had 4 children and was commuting a long distance answered,

> You know — being out of school for 20 years and then startin' back is (tough) right off to start with. So you just have to keep workin' and buildin'. And if you've got help, it's o.k. You can handle it. . . . you just have to work it out day to day. . . . It's hard. It's hard. And then you have to go mop, and then you have to study. There's all these other little ones sittin' at the table. We sit around the table and we all do our homework. But I end up doin' their homework first before I can get to mine – sometimes I get too tired.

Over-Scheduling

Another informant seemed to have the habit of over-scheduling herself, although she said she had managed to do everything. In addition to a full course load (carrying 21 credit hours one semester,) she mentioned a number of extra activities such as being first the art editor and then the editor for the campus art and literary magazine, being a student volunteer in the Gallery, being in charge of the Student Art Competition (SAC) for the previous two years, and going to summer school at a different school every summer. It appeared that her social and "political" goals were as high as her aesthetic goals. She said that her favorite Art professors had been very understanding and supportive of her activities.

> If I have a conflict with my coursework with them, it's not so important to them that I get it done on time. . . And they know during the two weeks before (the SAC) that there is absolutely no way I can produce any work. . . . You have other things going on in your life and sometimes some things have to be put on hold.

During the fieldwork I encountered an interesting case of another informant who was apparently over-scheduled. From our conversations, I knew that one certain informant had an especially interesting perspective, and I wanted to interview her. She seemed to like to talk to me, but my "timing" seemed to be terrible with her. Once when I phoned, she had something planned for a couple of weeks later and was much too busy to be interviewed -- although she talked on the phone to me about an hour. The next time I tried, she had something planned the next week and could not spare an hour. (I had not experienced this problem with any of the other respondents about making time for an interview.) So I finally gave up on interviewing her.

Then I was delighted to see her name listed as a participant in the 1993 B.F.A. Honors Show. Since participants always stayed for the entire 2-hour Opening, I was sure I could get a chance to talk to her for five or ten minutes and find out how she was doing. However, when I arrived at the Opening, I saw this informant out in the Atrium talking with a group of her relatives. Not wanting to intrude, I went into the Gallery, looked at the artwork, and talked to another informant who was participating in the Show. After about 30 or 40 minutes, she came in the Gallery to ask the Manager if she needed to do anything then because she had to leave early. I tried to talk to her, but after a couple of minutes she excused herself because her mother "was waiting on her" and went to talk to a few other people in preparation for leaving about a half hour early.

Of course, I was discouraged. I commented to the Gallery Manager and a friend of his that "my timing" with her had really been terrible. But he answered that "their timing" with her had been terrible also. He explained that after she had been accepted into the B.F.A. Honors Show, the Gallery staff had difficulty getting in touch with her. When they finally located her, they had a hard time getting her to make time to come hang her exhibit. After the Manager told me this, his friend looked at me and said, "Maybe it is her timing instead of yours -- maybe she has too much to do."

That was really food for thought. The fact that this informant was "too busy" for my study was not extremely significant. However, her being "too busy" to do justice to the exhibition that generally meant so much to the participants was significant. This incident made me wonder if she will ever be able to make time for her artwork and Art-related activities after graduation.

Past Jobs and Attitudes

One question in the first set of interview questions asked the informants what kinds of jobs they had had and what they liked or disliked about them. There was also a probe asking if they had substantial training or education in another field and how they would feel about working in their field. Three informants described unsatisfactory experiences they had had in previous jobs.

Unpleasant Work Conditions

One informant described a lab job she had for almost three years where she had felt very alienated as one of only two female employees in a paper mill which employed about 1000 men . "The lab was isolated but if you walked through there were all the grungy old men. And that was when I was real young too so that made it even worse on me." She also described another position where she felt alienated, in addition to experiencing poor work conditions and having poor chances for advancement:

> And then I, the first three years I was in school here too, I had this part-time job at the Post Office and that was a little bit that way too, even in this town. There were like 50 middle-aged men (and only a few women.) It didn't pay good for what I did 'cause I wasn't on as a regular employee. It was a special job they created for students, and it turned out to be more like a slave labor program as far as I was concerned. They just paid $5 per hour, which is one third what the regular employees make. And then what they do is they make you work 6 days a week. And they keep you on for 6 months and then they lay you off for a while so they

> don't have to give you any "benefits." Then for 6 more months. And I was having to go in on Mondays at 4:30 in the morning, and the rest of the time at 5:30. And that's while I was going to school full-time too, for 3 years of that. So. . . I don't have a real good idea about the Post Office. And I'd have to do the heavier, grungier jobs too – unload the trucks and drag bags of mail in.

Job Burnout

This informant also mentioned a position where she had gotten "burned-out." She had worked with mentally retarded people "for six years, which is like unprecedented for people to work day-to-day with mentally retarded people. They usually burn out after six months instead of six years."

Lack of Satisfaction

The oldest informant first described rather favorably a previous job she had before she got married: "I was working as a bookkeeper for (an automotive dealer.) And I worked there for three years. And I enjoyed it. Cause, it was a nice job." But further probing revealed that she would definitely not ever want to work full-time as a bookkeeper again since the job had seemed very boring and confining to her.

> There was nothing to it. . . .it's a routine. That's all it is. Oh, I could do the job in a couple hours and that would be all. . . .it's just – the routine. . . . I'd go out and help them count the (automotive) parts. I had to. I was so cooped up. I would sit in there, and do my nails, and answer the phone, and do the bookkeeping."

Experiences of Others

It was interesting that not only did the informants have stories to tell about their own unhappy past jobs, but also they mentioned bad work situations experienced by other people they knew. One informant said that two of her neighbors worked for a parcel delivery service and one of them had worked there for five years and was still just getting to work 25 hours per week. Another informant mentioned that the idea of teaching in public schools "scared" her because her friend had such a difficult time doing her job as principal of a school.

In Conflict With Values

Although the above informant thought she might eventually have to teach in public schools since college teaching positions were hard to find, she was apparently afraid that such a position would require higher "political" values than she had:

> It's too much politics. They're not there for the kids. . .That's scary. I have a friend who's the principal of a school that my kids go to. And she is constantly being pushed and pulled and told what to do. And it's all politics. And all she's trying to do is to help the kids. And she can't. You know, she has to go pacify a backer. And I don't think I'd like that. I'm not very good at "kissing up" to somebody.

Another informant told about not being pleased with a part-time job because her social values were higher than her economic values. When she was needed, she worked in an exclusive retail store. She said she guessed she could make a living working there full-time if she wanted, but she really did "not care much" for retail work. She explained that since she did not have a lot of money she did not like to be a "pushy salesperson" and try to get people to buy things they really didn't need: "They always want you to be a pushy salesperson and I'm just not a pushy salesperson."

Positive Art-Related Experience

About the only completely positive work experience mentioned in the interviews was the free-lance Graphic Design work one informant had been doing; she felt she could easily earn a living doing that. She had also gained a lot of museum experience and training on campus and had decided that museum or gallery work was what she really wanted to do.

Future Goals and Expectations

Both sets of interview questions asked the informants to describe what they thought their life might be like 5 or 10 years from then. In addition, the first informants interviewed were asked specifically what their main goals for their life were.

Their responses were so diverse that was difficult to devise any categories to organize the responses as a group. One of the few common factors between their responses was the fact that although they did have long-term goals, they could not determine any clear-cut path for achieving those goals. Achieving their goals depended too much on circumstances and on other people for them to really be able to control their destiny.

For example, all of those interviewed were hoping to go to Graduate School. They knew that there would be stiff competition for M.F.A. slots, and there was no guarantee that they could get accepted. And although they could decide where they preferred to study, in reality they would go wherever they were accepted, if they were free to relocate.

One example was the informant who was planning to graduate in December of that year and really hoped to do his M.F.A. at the Art Institute in Chicago. His plans for the next 5 years sounded quite simple:

> For a year and a half to two years I'll spend time saving up money for going to graduate school. . . . The most likely choice is whichever (Graduate School) can give me an Assistantship or some other means of supporting myself while I'm

> going to school. And from there I'll make my way through the graduate program and go on to being a professor.

Since I knew that his summer job was a rather low-level temporary job working for the University, I wondered (to myself) how much money he would be able to save up in two years. And he did not mention any plans to move back in with his parents, as his close Art friend who had just graduated had done. This informant had just recently broken up with his girlfriend, but his roommate was a good friend who was considering moving with him whenever he moved, depending on where he went.

Another informant had somewhat better prospects for supporting herself before getting accepted in Graduate School, but she really did not know where she would be going either:

> Going to Grad. School. And that's about it (for the next 5 years). . . .I'm looking for gallery and museum experience – if I can still take courses (Museology) when I get there and still work in the galleries. . . .That's the main kind of work that I want to do. Graphic Design . . . wasn't a field that I wanted to go into. But it's also a field that I could do free-lance work in it with the experience that I have. And I am doing free-lance work in it. I'm working on a project for a computer software company right now.

Graduation and Reassessment

One informant was graduating a couple of weeks after I interviewed her. At that point, she had gotten rejections from all but one of the Graduate Schools where she had applied and was not really expecting an acceptance from that School. So she was understandably very discouraged. Also she was reassessing her goals and priorities as she began to look for a job locally:

> Let's say six months ago, I just thought I was going to go right through to graduate school and then look for some kind of teaching job and try to get my work in a gallery. And then, this week, now that I'm not necessarily going to graduate school or it's up in the air, I'm thinking of looking for a, you know, even a non-art career, having to go back into some other field in school.

When asked how important it was to her to be able to teach Art in college, since that is the main reason for doing an M.F.A. in Studio Art, she said,

> Well, I think I'm finding out, in light of the fact that I haven't been admitted to a bunch of schools or whatever, that it's not as important as I thought. Now that I'm looking at having to pay off school loans and things it's not as important as I thought at all. It's more like whatever I could make decent money at now is about what it feels like.

She indicated that she had been wondering about what her job prospects might be if she spent three years in Graduate School and finished her M.F.A. and then was looking for a teaching job. She said, "It's always easier to not think about that (until) you're actually encountered with the job market too. That's what I found out real fast, I think, through this experience."

Apparently her social values were higher than she had previously thought. She mentioned that once she was attracted to the idea "working more quietly and in solitude . . . And now since it turned out that way this semester I've had this solitude and I'm thinking, 'Well, I don't know about this.' 'Cause all the rest of this education process was a lot more social." Also she did not much want to move away from all her friends. She mentioned her artistic goals: "I'd also like to be exhibiting artwork. If I had some other means of making money I wouldn't even necessarily think that I would have to sell the Art. But it's important to show it." But she also had some economic goals:

I'd like to have enough to pay all my bills and have some left over. I've never been incredibly materialistic, but I do know that I want to be able to pay off my school loans and be able to drive a decent car and things like that.

Juggling Multiple Priorities

The informant who was married with four children mentioned that she had a number of goals. Having her family had been an early goal. She also had a goal of helping all her kids get a college education. One of her goals had become getting a college degree herself so she could have a lucrative career. But her new aesthetic goal was getting in the way of her career goals: "And now – I want to teach. But if I could just paint, that's what I'd do. If I could teach and make enough money to get my kids through college, (then) I'd paint in a heartbeat."

It appeared that she had some ambivalence about her career goals and that there was a struggle between what she preferred and what was most practical. She had a double major in Art Education and was doing her "Student Teaching" the next semester. But when I asked if she was primarily interested in teaching in secondary school, she said, " Well, actually college. I'm going on for my Master's – I'm not going to teach right away."

It was surprising that she planned to do a M.F.A. in Painting, not an M.S. in Art Education, since she was not free to relocate and supposedly students could not get accepted in this M.F.A. program in Studio Art when they had received their BFA from here. But she said she had already discussed it with her professors: "Because I have not been here for four years, you know, I've only been here in Painting for a year and a half right now. So – I still – you know – They think it will be all right. . . . I think it's a personal goal more than it is a career goal to get my M.F.A." It would be interesting to know later how it worked out for her.

A few minutes later the informant mentioned that teaching in public schools scared her because it was "too much politics. . . . Whereas in college, they're there to teach you. They don't have to have somebody breathing down their neck. " But another problem for her was that there were only limited college Art teaching positions in the area. She also mentioned that a county near her was completely dropping the Art programs and firing all the teachers. So it sounded like the public school Art teaching positions in her region were becoming more scarce too.

Becoming an Art Teacher

Another informant said that her goal was not to be "a well-known artist.. . . What I would really enjoy doing is I'd enjoying teaching . . . high school or college." She added that she thought teachers in high school and the first couple years of college had a great deal of influence on their students. Although it would be several years before she graduated, it seemed that she had thought a lot about her career:

> I think that Art is a great medium for showing how you feel – it's a great way of expressing yourself. I think that kids should be doing more of that. I think they should be expressing more how they feel . . .That's really what I'd like to do. I'd like to influence kids to tell them that, you know, "Do what you want. Do what you feel. Express yourself in any way that you can."

She also said she would like to give students exposure to many different types of media in Art:

> Because when I went to high school the only thing they always wanted you to do was, "Draw a still life." Draw a still life and work in tempera paint. That's all we did. But lots of kids are just in there going, "This is a 'crip' course." And if I taught, it would not be a "crip" course. . . I would literally just make them work.

When asked to describe what her life might be like 10 years from then, the informant answered thoughtfully but with humor:

> Hopefully I might be married (but) before (having a family) I'd have to put my career first. . . . I'm more of a career-oriented kind of person. . . (Having material things) is not that important. About ten years from now I'd really like to just be teaching. And maybe if it comes along, you know, a family would be nice – it'd make my mom happy. She kept telling me that even when I was 17 years old, "I want grandkids."

Her interview also indicated some confusion about how to accomplish the long-term goals:

> I really think that if I do teach, I probably won't do it until after I get my Master's. I'm kind of tossing and turning the fact of whether I get my B.F.A. and then get my Education degree and then might teach for a while and then, you know, save enough money to go to Grad. School (for M.F.A.).

Connections Between Present and Future

In the first set of interviews there was a question asking about the connections the informants saw between what they were doing in the present and their plans for the future. It was worded a little differently in the last interviews when the informants were asked to describe how their college program had or had not prepared them for their future. All of them were asked what skills they would need for the future and if they thought they would have the skills needed before graduation.

Continuing Art

Four respondents mentioned specifically that they were prepared to continue creating artworks after they graduated. One said, "One way or another I will continue to do some Art at some level." One respondent said that as far as artistic skills were concerned she thought she just needed to develop what she had. Another respondent said, "I would say that (college) has prepared me adequately for doing showings, for getting my work seen, and for getting my name known." One respondent mentioned that she learned to take good slides of her artwork – a skill which applies to getting teaching jobs and getting into Graduate School as well as being a professional artist.

Teaching and Other Art-Related Jobs

Three respondents mentioned the connection of college with future teaching or other Art-related jobs. One said, "If I do go on to graduate school and try to get a teaching job, it fits into that." One informant felt that she was very well prepared career-wise in the areas of Museology and Graphic Design. Another respondent who wanted to teach at the college level said,

> Perhaps I could say that (college) hasn't done very well in preparing me for teaching but considering the level I want to teach at, that's more a matter of something that I would learn at graduate level. At least, that's what I've understood.

Going to Graduate School

The same three informants who mentioned future Art-related jobs also mentioned the connection of their undergraduate experiences with going on to Graduate School in Art. One informant said she had learned "to be able to talk about my work and to be able to produce consistent work and have ideas that are at the graduate level." One informant said that he had learned about the process of getting into a good Graduate School in individual critiques and advising sessions with his major professors. Another informant also talked about getting into a good Graduate School:

> I'm well prepared to get into a good Grad. School. . . .I know I can talk coherently about my work, which a lot of people here can't. And I think that's the problem with a lot of artists, 'cause they can't talk about their own work. . . . Well, the only technical skill I need before graduation is lithography which I will take care of in the fall. And that's just to secure a teaching assistantship to help pay for Grad. School. . . . I'll have a resume for my museum skills. And then a portfolio for my application. And that's another reason that I'm taking the 3 (credit) hours in the fall is to finish my portfolio. And it pretty much hinges all on your portfolio.

Still Need To Learn Practical Skills

Several of the informants mentioned practical job-related skills that they thought they still needed to learn and doubted they would have learned before graduation. One said, "Money management skills would certainly be good. I suppose I could take economics classes or something like that. But I can't see it ever being a problem that I could deal with very well." An informant who might teach in public schools said that she did not think she would have all the needed skills by graduation because she saw teaching as requiring "political" skills: "It's too much politics. They're not there for the kids. It's just all politics. That's scary." The informant who was graduating but had not been accepted in a Graduate School was reassessing her practical job skills: "Now that I've typed up my resume and looked at jobs in the paper and the state, and then I'm thinking, "Oh, my god! I need to be able to run a computer and things like that."

Habits Learned

A couple of the informants gave more indirect answers which implied that they had developed habits in college that would help them in the future. One informant in particular had exercised a great amount of persistence and patience, juggling her multiple priorities and getting everything done. About connections of the present and the future, she said, "Oh, it's like my paintings, you put down a layer and another layer, and eventually you're going to get there. And you're going to get there. That's the way life is: just keep going."

Another informant indicated that she had developed the essential habit of "lifelong learning":

> What skills do I need? Well, the way I look at is you always learn something. You're learning something all the time. I mean, you can't leave something and say, "Well, I just gained all this knowledge." You can't say that 'cause you'll continue to learn all through your life. If it's by mistakes or if it's by something you read or you watched, you continue to learn. You don't always have to read or study for it. And so I'll be learning all my life until I finally die, I guess.

Fitting Into The Art World

The last two informants interviewed were asked what they thought about the "Art world" and how they would fit into it after college. One respondent said,

> I think I do work that is of a "modern" nature. And so in terms of that, I think I will fit in rather well. . . .A lot of my influences are fairly modern . . . and the influences I picked early on all seem to be in a rich chain of succession. So I could see myself as fitting in. There are going to be changes between now and the time I'm actually flexing my professional muscles.

When I asked the informant about the balance between trying to make a big reputation and becoming a teacher, he responded,

> I see it fairly evenly balanced. I would like to have a studio. I would like to become a known artist. At the same time, I don't really want to do it so much for myself as for some of the things that I have to say. It's my work so I don't really care

> whether or not I ever see it happen. Yeah, (it could be done) especially through students. As I said, I really enjoy the interpersonal relationship that F5___ fostered. And as a professor, that's something that I intend to see.

The next informant had already explained that she was mainly interested in museum or gallery work in the future. When asked the question about the "Art world" and fitting in, she answered,

> Well, I'm not interested in the huge dollar scene that only the elite get into anyway. That's another reason I'm in Printmaking. In Printmaking you sell your work for cheaper and it gets to more people. And I think my work is more about getting to more people and not just hanging in the living room or hanging in a gallery looking nice. And I could see myself working and doing, like joining a group like the Guerrilla Girls or something like that – public Art, social Art, – and that's what I want to be in time.

Changes in Program Recommended by Informants

One of the first set of interview questions asked the informants what they would do differently if they were teaching the classes. A question in the second set was worded, "Tell me what it would be like if you had a magic wand and could design a whole ideal college Art program."

The informants' responses were very diverse. About the only common theme among the informants was their generally positive assessment of the Art Department and its performance. They said they loved their Art classes and that their experiences had been really good overall. One informant said, "I really love the Art Department. I think they're a really strong, great department."

Also the informants were inclined to express their understanding of the limitations faced by the Art Department with comments like, "I really don't have anything wrong with the Art Department." The informants were especially understanding about the budget problems: "I know what the budget is like in this state. It's like I think they've done exceptionally well with what they have to work with as far as money goes." One informant angrily blamed the University for the budget problems:

> I dislike that we're the victims for budget cuts. . . . It really gets me angry. That's one thing I just really hate. I hate to think that the College kind of almost doesn't acknowledge the fact that we're here. It's like they would rather just (say), "Oh. Well, we'll just take this out of the Art Department." It's like they took the Metalsmith away from us. And it's like that was part of the core – that was part of our selection. You wouldn't see them taking Physics away from someone in Science.

Changes in the Teaching Process

Several informants wanted slight but important changes in the way the courses were taught. Two informants stressed that they wanted to have more group critiques in their Studio Art courses than the professors had been having. One informant referred to them as "group interaction that's formally enforced" and said, "Critiques aren't fun, but I feel like you get something from it." Another informant said if she were teaching the courses, "We'd have group critiques. It's an important part of (it) . . . If I was (teaching) in high school, it would be an important part for them to be able to explain what they're doing." She mentioned that critiques were helpful both with the Art creation process and with learning how to talk about the artwork.

One informant made an excellent suggestion about the instructional process in the Art History courses:

> In Art History, there is so much to learn. And you're rushing through, trying to get so much in that you forget. I mean, if they pick like an artist a week maybe, you

> 20 (artists) through there. And you would get maybe a little general idea of what was going on. I'd rather know about one person's work (and know it well.) I had Professor AH1____ and she did that (in her Art History class.) . . . And she did it well. . . . . And then you can appreciate it more.

Change in Course Structure

Only one respondent had taken any courses in Museology. In the interview, I told her I was surprised about that and asked if those courses were not relevant to Studio Art. She responded,

> Definitely relevant. Well, the first semester you learn about functions of museums and you study all the major museums and how their administration is run. And all that. And then the second semester, it's all hands-on. It's learning how to hang work, how to get work in galleries, and how to conserve work. It's all the applications that you need to know as an artist. It's helped me with my work and putting up my own shows and getting my own shows, and presenting my work, presenting my ideas about my work. . . .I'd encourage everyone to take it. Just – people don't like having to go through that first semester.

Later in the interview, when I asked what changes she would like to see made in the department, she said,

> About not enough Art students taking Museology courses – I think that should be a requirement. I think Museology should be a Studio course, not just an elective. And the way that they have it here, you have to take Photography, Sculpture, Drawing, Printmaking, Painting in any area you're in. And I think that's good – I think that's the way it should be. And I think Museology should be one of those. . . right now it's an Art History elective. . . . (About the structural sequence) I think it should just be two separate classes. And I know that A3____ being the Director

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> of the Gallery can't do that (teach an extra class concurrently) but — I think it should be two separate classes offered. Because I know that people would take it if they didn't have to go through the other part. And I think I would put more Art History in the program (requirements) too.

One informant, who really wanted to teach Art to children, had decided after only one semester not to try to get certified to teach. She mentioned that one of the problems was poor coordination between the two departments:

> I get the feeling that Art and Art Education don't work together very well. I just took those two courses this semester and finally I decided that I just couldn't take that anymore because I felt like I was being jerked around every which a way. One person told me one thing and one person told me another.

Additional Courses Needed

When asked what changes they would like to see, a couple of the informants mentioned additional courses they thought were really needed. One informant mentioned that reading the university catalog was frustrating because many courses had been cut or were never offered:

> It's like you can go through the undergraduate catalog of all the Art classes and go, "They don't offer that anymore. And they don't offer that anymore. "

Another informant mentioned that he needed to learn "money management" skills. He said he thought there needed to be a course about business and money manage ment that was designed especially for arts majors. He also wished for a practical career-oriented course for Studio Art majors instead of their having to depend on getting any career information in individual critiques and advising sessions:

> I know from talking to to my teachers themselves what's it's like, what it's going to be like being an artist, being a university professor. I've heard, you know, from

the start to – to see it for what it is, I think. I think it would be a good thing to have some sort of a class that specifically deals with an artistic future. You know – what you think you can do with the major and how to prepare you for that. I think that would be a good thing. As it is, that takes place more in interaction with your advisor and the teachers themselves, with personal interaction. Around the time of the sophomore year (would be best for the course). 'Cause I think right about the time that you're getting ready to go through Portfolio that it would be good to have a class like that so that you can know what you're getting into as you're getting into it. Before you take the Portfolio there's really no commitment and afterwards, there's not much turning back.

Change Needed in Professors' Attitudes

Two of the informants mentioned that they thought a change was needed in the professors' attitude. One informant said that he thought students should have more "creative freedom" to pursue their own artistic ideas without having to fight for it:

> One thing that I do not like is that I think there are a lot of professors in the department that want to see Art turned out that's exactly the same as theirs. So I guess if I was going to design an Art Department, I would put in some sort of a – what is it called – a "hypocrite clause." . . .
>
> I mean, although I very much like F5____, he likes to see work that is done like his. And he made a lot of demands to S9__ and I that we just didn't do because we didn't want to do our Art a certain way. And he wanted to see certain things in it and we said to him, No, that wasn't what we were interested in. He took it actually very well. Actually very well. He's a good professor. I could see the same sort of things going on with F7__ (and the other Painting professors and the way that they responded to my work.)

One informant, who was interested in teaching as a career, expressed her unhappiness about a professor in another department. She had had an extremely negative reaction to a professor who taught a number of courses she would have to take in order to get certified to teach. Not only did she have a negative reaction to his personality, but also she felt he was "out to get her" because he had given her certain material to study and then tested her on different material. Although she realized that the problem may have been inefficiency or confusion instead of malice, she did not trust the professor after that and the idea of taking a number of courses from him was unbearable to her. So this created a real career crisis for her, closing the door on the career path she had really wanted to follow.

Need for Career Guidance in the Art Department

One informant who was not expecting to graduate for at least another year was already in a panic trying to figure out what she was going to do to earn a living after graduation:

> You know, my parents have paid a lot for me to go to school. And I don't want to feel like I'm going to graduate completely jobless and without a clue about what I'm going to do. Here I am 22 years old and I don't have any idea what I'm going to do. . . .I'm so glad that my friend in English graduated before me. Because now I see what she is going through and I'm getting really scared. If she hadn't graduated first, it might be me where she is now. I'm so glad she graduated first!

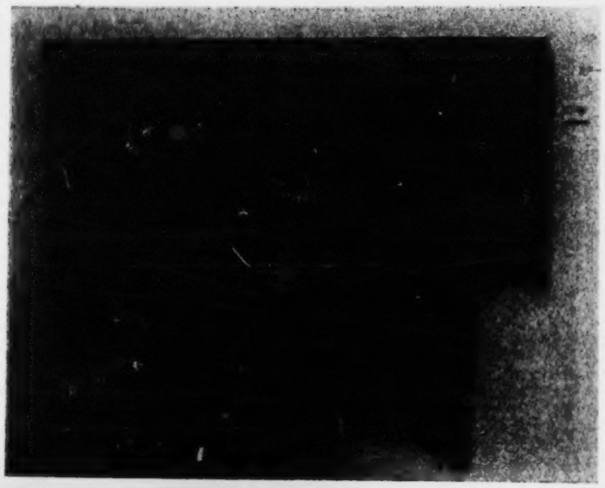
She thought that the Art Department could do something more to help them with their post-graduation plans, instead of only being concerned with what they did in the classes before graduation:

> I really love the Art Department. I think they're a really strong, great department. But nobody ever tells us what we can do after we graduate. What do you do with

a degree in Art?. . .The Art Department is concerned with doing – with making Art, and critiques and so forth. But I really think they should have something there in the department office that told you what jobs are available and what you can do with your degree after you graduate. My friend said that employers in business and industry are wanting Liberal Arts graduates. One told her that he could teach a graduate how to use the computer, etc. but what he could not teach was how to communicate with another human being. And Liberal Arts graduates had already learned that. But Art students don't seem to get those jobs so I guess industry doesn't really want us or doesn't really go after us. "

I pointed out to her that according to my survey and according to what the staff at Career Planning and Placement had told me earlier, Art students do not go into that Center. Therefore, they do not get any help there and do not find out about interviews conducted by representatives from industry. She had not been aware of the existence of Career Planning and Placement and said she would stop by there to see if they could offer her some help.

However, I wondered to myself how much help they would be able to give her since a counselor there had once told me, "Art students don't come in very often and when they do we can't help them very much." The following semester I was pleased to find a detailed handout in Planning and Placement entitled "What You Can Do With a Degree in Art." There were a whole pile of them – Art students do not go in there so they had not seen them. So I gathered up a pile and carried them over to the AA Building and posted them in various places around the building.



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CHAPTER VI

INTEGRATION OF DATA

Introduction

The main purpose of this research study was to investigate how undergraduate students majoring in Studio Art perceived their educational experiences at a state university and what connections they saw between their educational experiences and their expectations for the future. The data were collected through fieldwork, written surveys completed by 22 respondents, and in-depth interviews with 6 informants chosen from among the respondents.

A graphic schema was used in Chapter III to organize information found in the related literature. The literature model included three fields or spheres which covered the students' activities or endeavors as (1) a person, (2) a student in Art school or college, and (3) a future artist. Sphere was defined as a field of activity, endeavor, or influence and the range or scope of such activity. Since the spheres were actually interrelated with much overlap between them, it seemed natural to portray them as overlapping circles for Personal Sphere, Educational Sphere, and Art Career Sphere. See Figure III - 2 on page 33.

After making an inductive analysis of the data in this study, a fourth sphere was added to the model to cover the economic or financial factors that affected the other three spheres of life. Thus, the four divisions in the Spheres of Life (SoL) Model are (1) Personal Sphere, (2) Educational Sphere, (3) Art Career Sphere, and (4) Financial Sphere. A diagram of the model is shown in Figure VI - 1. This chapter will present and integrate data collected through the fieldwork, the 22 survey questionnaires, and the 6 depth interviews which related to the four Spheres of Life.

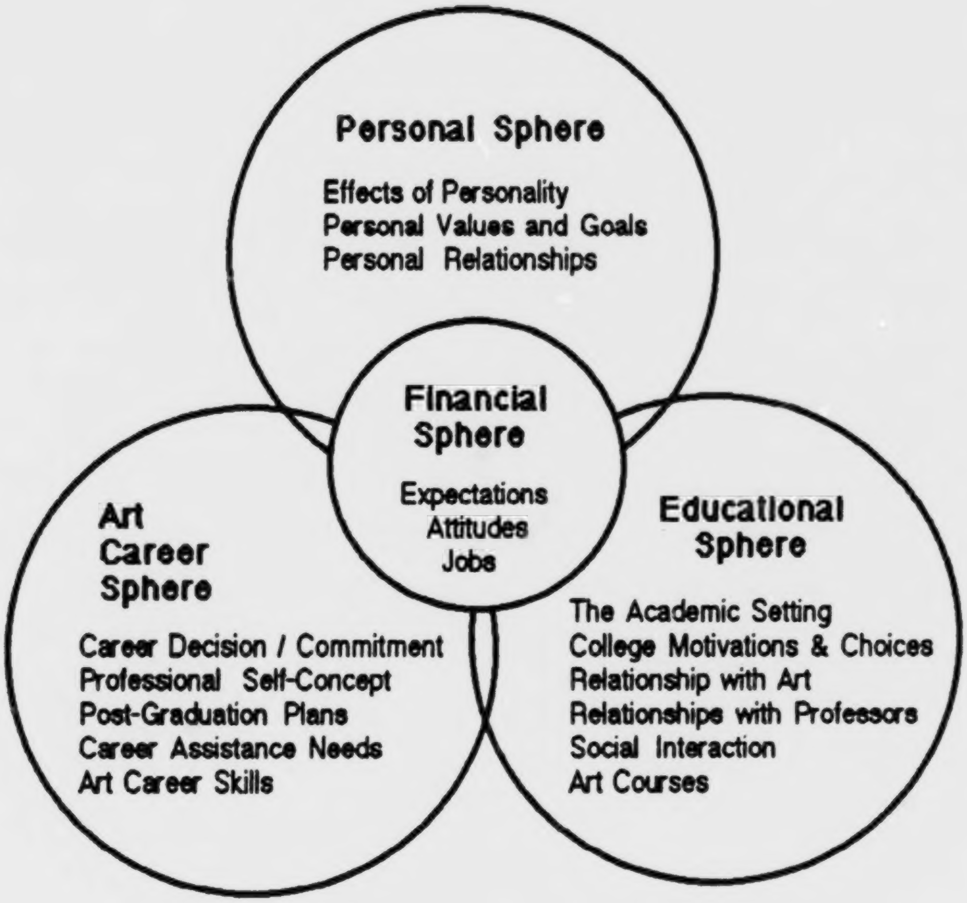

Personal Sphere
Effects of Personality
Personal Values and Goals
Personal Relationships
Financial Sphere
Expectations
Attitudes
Jobs
Art Career Sphere
Career Decision / Commitment
Professional Self-Concept
Post-Graduation Plans
Career Assistance Needs
Art Career Skills
Educational Sphere
The Academic Setting
College Motivations & Choices
Relationship with Art
Relationships with Professors
Social Interaction
Art Courses

Figure VI - 1 : Spheres of Life (SoL) Model for Data Integration

Personal Sphere

The research studies about Art students did a good job in describing the Personal Sphere of college Art students. Since the main focus of this research study was the respondents' perceptions of their educational experiences and their future career plans, most of the data gathered was relevant to the Educational, Art Career, and Financial Spheres of Life. This definitely does not mean that the Personal Sphere was not considered important, only that it was not a main focus of this research study. And while the Personal Sphere was not a main focus, some of the data did relate to this Sphere of Life.

Effects of Personality

In the literature, there were excellent studies about the personalities of Art students. Generally, Art students were described as being unconventional and original, introverted and reserved, creative and introspective, sensitive and open, and independent in thought and judgment (Barron; Getzels et al., 1976; Munsterberg & Mussen; Whitesel, 1984).

Barron mentioned that Art students generally were socially aware, but not interested in time schedules, taking heavy responsibility, being dependable, making a "good impression," or achieving in order structures requiring social conformance, such as a business or a high school (Barron, pp. 43-44). From a career standpoint, these traits are particularly important, especially since several of the respondents in this study thought that they might eventually be teaching Art in high school.

Some data from the interviews in this study served as confirmation of data in the literature about the personalities of Art students. The extreme sensitivity of Art students mentioned by Getzels and Csikszentmihalyi (1976) was evident when one of the 6 informants described previous psychological problems caused by stress and strain when it had been necessary to leave college for a week to recover. Munsterberg and Mussen found that Art students would withdraw rather than engage in open conflict and were not likely to submit to insult and injury without opposition. These traits appeared in the informant who had conflict with a Portfolio professor, first argued with him, and then tried to simply disappear quietly without submitting her portfolio. This withdrawal tactic was also seen in the informant who decided not to major in a certain field because she had conflict with a professor in that department.

Whitesel (1984) found that female Art students had an interest in complexity, change and variety and were even inclined toward restlessness, and Barron found that the Art students in his study disliked jobs which involved routines. In this study, one respondent wrote that her background had been , "no focused field, but I've wanted to be a Renaissance woman instead of a specialist. My attention can't be held so long." One informant described a past job as unsatisfactory because the "routine" was boring and she "was so cooped up." Also Whitesel found that women Art students showed tendencies to do well through hard work and being conscientious and steady. In this study, one informant said that her relationship with the Art professors was good because, "I work hard. And I think I do what they expect me to do."

Values and Goals

As with personality, this study did not concentrate on the values of the respondents, but some implications about their values did surface. The literature emphasized that the Studio Art students had very high aesthetic values with low economic and social values (Munsterberg & Mussen; Getzels et al.; 1976). This combination was seen as important for studio artists. High aesthetic values were very relevant to their creative work, low economic values were helpful for entering careers where all they could depend on was economic insecurity, and low social values were necessary for working long hours alone in an Art studio (Getzels et al, p. 33).

In the Getzels study (1976), there was a difference between students majoring in Studio Art and in Art Education. The Studio Art majors were less sociable, more nonconforming, less conscientious, more imaginative, and less worldly than majors in the other areas, while the Art Education majors had lower aesthetic values but higher social values. In this study, a high percentage of the 22 respondents were planning to teach either in public schools or in colleges, and that happened to be true of all 6 of the informants who were interviewed. Therefore, it is likely that this group had unusually high social values for Studio Art students. That would also correlate with their willingness to complete a long questionnaire and to be interviewed in depth.

It is not possible to know how different the 22 respondents may have been from those in the population (approximately 16) who did not participate. But it did surface that a group of students who had very "unconventional ideas about Art" and were "rather quiet" and uncommunicative did not participate in the study. It is probable that those students fit more closely the artistic profile described by Getzels. Also one nonparticipant said she wanted to avoid as long as she could having to think about the kinds of things covered on the questionnaire. One might guess that her economic values were lower than the 22 respondents, who were not materialistic but were willing to think about their financial future. Therefore, it is possible that the Studio Art students with the lowest social and economic values did not participate in this study.

The information the 6 informants gave about their future goals and expectations was most indicative of their value systems. For example, the married informant mentioned her social goals of taking care of her children and helping them get through college. She also said she wanted to teach so she could help others – indicating social values on both the personal and and a broader public level. She had economic goals to earn money to help her children, but she mentioned wishing she could "just paint" indicating she probably had very high aesthetic values. Also she probably had very low political values since she mentioned that teaching in public schools scared her because it involved so much politics.

Another informant indicated fairly high social values by her desire to help and to influence high school or beginning college Art students. Also she indicated social values on the personal level by saying that she hoped to marry and eventually have a family. Although she said that material things did not mean much to her, her economic values were high enough that earning a living seemed important to her.

At the time of her interview, one informant was reassessing her priorities after getting rejected by all the Graduate Schools where she had applied. She had begun to realize that she had higher social values than she had previously thought. She mentioned that she had felt lonely and isolated with all the "solitude" she had had in the studio that year. Also she did not want to move away and leave her close friends unless she was moving for something very special. She was also beginning to be aware of her economic values, mentioning that she wanted enough to pay all her bills with some left over, to pay off her school loans, and to drive "a decent car." But she also indicated high aesthetic values by expressing her desire to continue creating and exhibiting her artwork, saying that it was not important to sell the artwork but showing it was important.

Since extremely high religious values are not usually a characteristic of Art students, it was somewhat unusual when one informant mentioned the paramount importance of his religious beliefs to his artwork; he especially leaned toward the Eastern religions. His social values showed somewhat in his remorse that his relationship with his girlfriend had just ended unexpectedly and in his desire to help future college Art students in the way his professors had helped him. On the public social level, he also wanted to communicate his ideas through Art. It is possible that he had higher theoretical values than some of the others since he mentioned having an intellectual approach to his artwork. His high aesthetic goals were evidenced in his desire to have a studio and to earn a reputation for his work.

Another informant showed signs that she probably had rather high political values as well as rather high social values. She wanted to communicate with people and help educate the public about Art. She said that her artwork was more about communicating with many people than just being elitist artwork. Apparently she liked to organize things and to influence people, and judging from the organization and social activities she mentioned, it appeared that her social and political values were almost as high as her aesthetic values.

Personal Relationships

The literature mentioned that most American Art students come from middle class families (Strauss; Griff, 1964; Simpson). Judging by the number of references made to parents in this study, it appears that the respondents had a fairly strong affective relationship with their parents as did the students in Griff's study (1970). The married respondents primarily mentioned their spouse. One informant said that he thought family experiences and his "strange childhood" were probably most important in shaping what he had become as an artist; next in importance came his high school experiences, the general culture of the region, and only then the culture of the University.

The middle class custom was for the parents to support their children in undergraduate school, but after graduation there were no more moral obligations to continue supporting them (Griff, 1970). Thirteen (59%) of the respondents listed their parents as a source of college funding and 4 females listed parents as their only source. One respondent wrote that after graduation she expected to live with her parents until she could afford to move out and support herself. Another respondent wrote that she was moving back in with parents because the university housing was not economical enough. One informant remarked that her parents had "paid a lot" for her to go to school and she would feel very badly if she graduated "complete jobless and without a clue" about what she was going to do. She also mentioned that her parents had told her they would only support her through undergraduate school, not Graduate School.

The literature said that parents considered Art particularly inappropriate for their sons since it had effeminate connotations as well as being a very poor way to make a living (Getzels et al., 1976). Thus, male students often received much resistance when they decided to major in Art. In this study, a male informant talked of the pressure he received from his parents and grandparents to major in Business or in Architecture, where he could earn a good living, rather than in Art. Two female informants, on the other hand, spoke of support and encouragement from their parents to major in what they enjoyed most.

Educational Sphere

Much of the data gathered in this study related to the Art students' Educational Sphere and their undergraduate educational experiences. The important elements in this sphere included the academic setting, their college motivations and choices, their relationship with Art, their relationship with Art professors, their Art courses, and social interaction with other students at various levels.

The Academic Setting

The structure of the Art and Architecture Building could be considered symbolic of the lives of the future artists. The general design was a wide-open area with spaces for exhibits, displays, and announcements. But there were also small, private, individual spaces for each student and faculty member that only "insiders" in the setting had access to. Similarly, in the lives of artists there are divisions between public exhibit and private studio work – both important but very different.

In this setting, there was also a blurring of the divisions between work in Art and the rest of life. The Art students had access to the Art and Architecture Building 24 hours per day, 7 days per week, and at any given time, day or night there were almost always students working somewhere in the building. A student could almost live there since there was always food available for purchase and even showers in the first floor restrooms. And it was sometimes possible to find Drawing, Painting, or Watercolor majors taking a nap in their studio space. This environment seemed to encourage participants to have erratic schedules very different from the type of rigid schedules required in many academic areas and in many job environments, a habit which might later cause difficulty in a job with a rigid schedule.

Although the AA Building was a vast improvement over the previous facilities, the Art Department facilities were too small. Some of the faculty office spaces were located in other buildings which made seeing them more difficult for the students. At the time of this study, there was not enough space in either the Print Shop or the Pot Shop for the advanced students majoring in those areas to have individual spaces. This resulted in a very tight work schedule for students in Printmaking and Ceramics during the day. They could only work in the main classroom space when their class was scheduled. Thus, they had to do their extra lab work at night and on weekends.

College Motivations and Choices

Much of the literature which related to this study dealt with the educational experiences of Art students. The literature mentioned that appropriate roles for institutions of Art training were to provide training to develop skills and techniques; to facilitate socialization so that students learn what is involved in becoming an artist and acquire an appropriate "social role"; and to instill artistic standards and values (Getzels et al., 1976; Kadushin; Strauss). These roles also affected university Studio Art students and 8 of the 22 respondents (36%) mentioned attending college for the sake of the training in Art.

The literature also listed granting degrees as an appropriate role for Art training institutions (Adler). In this study, 36% of the respondents listed earning a degree as one of their personal motivations for attending college. All of the students who filled out the survey were working on a B.F.A. except for one non-degree student who already had a bachelor's degree. Four of the respondents (18%) were doing a double major in Art and Art Education. (Since many of the B.F.A. candidates also wanted to teach Art in college there was a high level of interest in teaching.)

However, it appears that for Studio Art students at a university there were additional motivations for attending college. While 45% of the respondents wrote that general "learning or knowledge" was part of their motivation, 41% listed getting a better job as part of their motivation.

Although one informant said he would have attended a professional Art school if he could have afforded it, several of the informants spoke positively in favor of a Liberal Arts education. One said that since she was older than the "traditional" college student, she had forgotten a lot since high school and that she had really needed the general education courses. One informant said she liked "getting a Liberal Arts education." Another informant, who perceived that the general core courses were important for creating a well-rounded, employable person with good job skills, said, "if you've taken something outside of Art , at least you have some ability to write and to communicate somewhat articulately." One respondent wrote: "I believe that the act of creating anything, whether it be Art, crafts, a business, a full satisfying life or whatever, is more important than focusing on one aspect such as Art."

The particular Liberal Arts electives taken by the respondents had been chosen for a variety of reasons. For 7 respondents (32%), those courses had been taken as part of a previous major or previous degree. Other reasons included personal development or interest (45%), related to Art (18%), and related to future jobs (9%). When asked how the Liberal Arts courses had affected their thinking, one informant mentioned outside and leisure interests. Three of them said the general courses influenced their artwork by providing sources of inspiration or by affecting their approach to Art. One informant felt that attending a university instead of a professional Art school strengthened her as an artist:

> And I think it's imperative to have outside classes as influences. . . And without those outside influences, I think that the only thing you're going to refer to is to the other art that you're around. And I don't like art that just refers to art – I like art that refers to everything. . . . I have a few friends that have gone to other art schools and then decided to come to a non-art school because they didn't like the atmosphere. They didn't like the competition. . . . There's lots of competition here. But there it's like every day is very competitive 'cause you're only with Art students. Here in a class you can have an Education major, a Nursing major, anything in your classes with you. And I like that.

Research has shown many similarities between the students in college Art departments and those in professional schools of Art. Field (1979) found that both types of institutions created similar socialization patterns. Whitesel (1977) found that Graduate Art students were just as highly motivated in state colleges and universities as in the professional schools. This appeared to be true as well for the Art students in this study since their level of commitment to being an artist was high. When asked how important it was for them personally to continue creating artworks after graduation. 18 (82%) of the respondents indicated that it was "very important." Although 4 females (25%) indicated a "wait and see" attitude, all 6 males (100%) wrote comments like, "Very important", "Paramount", and "No other option."

Whitesel (1977) mentioned that it was possible that financial considerations were more important than motivation level in determining which type of institution an Art student chose to attend. This factor appeared when the respondents in this study were asked their reasons for attending this university instead of another college or Art school. The convenient location of this university near their home was mentioned as a factor by 73% of the respondents. Another 32% mentioned the economy of in-state tuition and their lack of funds. Altogether 20 respondents (91%) mentioned convenience of location and/or the economical in-state tuition as important factors in their choice of institution. The two other respondents answered that their parents were paying for their schooling and their parents had insisted on this institution, with proximity and economy being embedded in at least one of those. Five respondents who indicated that the high quality of the Art Department was a factor in their choice had also cited economy and/or proximity as factors.

Relationship with Art

The respondents were majoring in a variety of media and some had dual areas of concentration. It happened that all of the informants who were interviewed were majoring in two-dimensional areas of concentration; this was by circumstance, not by design. One informant described the social structure and atmosphere in the Printmaking area as being very different from Painting, Drawing, and Watercolor. And there was probably even more difference between those areas and the area of Ceramics. Thus, if there had been time and opportunity to interview any of the respondents majoring in

Ceramics, no doubt their perceptions would have been somewhat different from the students who were interviewed.

The informants cited several different reasons for choosing their area(s) of concentration. Their reasons included skill or familiarity with the medium and enjoyment in working in the medium. One informant said she had chosen to major in Printmaking partly because of "the community aspect" of all the students' working together. Having rapport with particular professors also was involved in several of the decisions about areas of concentration.

A few chose a certain area of concentration because they preferred the type of product created there, such as a very "finished" product in Painting and multiple artworks in Printmaking. It was often difficult to tell which area students were in just by looking at their work because the definitions of the areas were not rigid. Two informants mentioned that they liked the "openness" of the various media -- the blurring of distinctions between one medium and another. One Watercolor major was creating shaped sculptural painted pieces. A Drawing major who was painting in oils on canvases and boards said he had chosen to concentrate in Drawing partly because of the "creative freedom" the professors gave him to put the other things he was learning into his drawings.

Almost all of the two-dimensional artworks created by the respondents that I saw would be classified in the "innovative mode" (Finkelstein). The significance of this is that the market is rather narrow for innovative artwork. Generally speaking, innovative work appeals to the "Art world" while much of the general public still leans toward traditional work. Thus, it is generally more difficult to sell the type of artwork which can win laurels in the Art world." Regarding the traditional / innovative split in Art, one respondent described an encounter that occurred when three students were "hanging" an exhibit of watercolors in the 2020 Gallery and a visitor came in and began to violently criticize the works. The informant said she was "a little bit shocked" about how "uninformed" the general public was about the type of innovative artwork being done by the Studio Art students.

Although most of the two-dimensional works created by respondents were in the "innovative mode," one respondent majoring in Ceramics created realistic animal sculptures and others made utilitarian forms that were traditional in Ceramics, such as bowls, teapots, etc. One important factor which distinguished the approach in Ceramics from that in the other areas of concentration was utility: except for the purely sculptural pieces, the clayworks had to be effective in function as well as in design. After the professor commented on the design of the pieces during a group critique, he ran water in a pitcher and a teapot to see if the spouts would pour correctly.

Many of the artworks in the exhibits that I observed had had very little preparation for display. Often watercolors, drawings, prints, etc. were exhibited completely unframed or unmatted. Some works on paper were tacked to the walls with push pins, etc. While these methods were entirely acceptable in this setting, the situation would probably be very different in public or commercial galleries.

The research studies in the literature showed that Art students generally did not create works of Art for aesthetic goals such as creating beauty, harmony, etc.; instead they created because it was pleasurable and interesting or because it enabled them to express and communicate their feelings (Getzels et al.; Whitesel, 1977). In this study, three informants mentioned that their artwork was intended to communicate a message or have some social impact. In the B.F.A. Honors Show, one included a "video installation" about the conservation of nature. One student did works which were intended to convey a message about mortality and the cultural need for immortality through both the images and the transitory medium itself. One informant who had been giving away xeroxed copies of her small handmade book was interested in the responses of the audience, "whether they be good or bad."

In Strauss' study, the Art Education students considered their artwork as pleasurable and as proof of the progress they were making, often referring to their artwork as "fun" (Strauss). In this study, 2 informants doing a double major in Art / Art Education, described their work as fun. One said, "Layers of paint – I just love pushing it around."

For several informants, part of the importance lay in the artwork itself – they were interested in creating an artwork which had a life of its own – an object or a surface. One informant described her large non-objective paintings as,

> It's paint. Totally paint. I don't have a particular idea when I start painting and it sort of develops, just like layers and layers and then maybe it's o.k. If you don't recognize something from this world, it's o.k. And if you do, then that's o.k. too.

Almost all of the works produced by the respondents were individual efforts. It was unusual or rare to see teamwork in the artworks. Thus, many of the respondents probably did not learn the type of teamwork skills that are often needed in a work environment.

Attitudes and Work Habits in Art

In his ethnography of artists living in the SoHo district of New York City, Simpson emphasized that self-discipline and good work habits were essential for success in Art. The successful SoHo artists had tremendous self-discipline and were systematic in their work routines, working long hours each day (Simpson). In this study, 5 of the respondents (23%) were spending 40 or more hours per week at their artwork and another 5 (23%) were spending between 30 and 40 hours per week. Nine (41%) of the respondents said that they often did artwork that was not required for courses. Another 8 (36%) did extra artwork occasionally or during summers and on weekends.

There appeared to be a slight gender difference in work habits since 3 of the 6 males said they were spending 40 or more hours per week at their artwork while only 3 of the 16 females were. And 66% of the males said they often did artwork not required for courses while only 31% of the females did. But as one female said, artwork that they were "personally" interested in creating counted as work for their Art courses too.

In interviews the informants were asked what place Art held in their life and how they divided up their time if there was not time for everything. Two of the informants said that Art was their top priority -- the most important thing in their life. A married informant with four children responded frankly that although Art was very important to her she had to put her children first, but if there was not enough time to do everything, she did put the Art projects first.

Of the 2 informants who said Art was their "top priority", one usually spent over 30 hours per week on artwork and occasionally did artwork that was not required for classes. The other had been spending from 19 to 21 hours per week on art and at that time she was not doing any art that was not required for courses.

Since students sometimes began to rely on deadlines inherent within the academic system, a question asked if the respondents worked best with or without deadlines. There were a variety of answers: one worked best without deadlines, one did not care, and another worked best with them. One added that she thought deadlines might be detrimental or unrealistic for an artist since it was impossible to calculate how much time finishing a work of Art was going to take. Within their answers to the above questions, several informants indicated that they often had to juggle deadlines and activities in order to get everything done. One informant seemed to have the habit of over-scheduling herself, although she said she had managed to do everything. Another informant was so over-scheduled that she could hardly make time for an Art event which was extremely important within the system.

Art Courses

In general the informants gave a very positive assessment of their experiences in the Art Department, with comments such as, "Well, overall I guess it's been really good" and "I love my Art classes" and "I'm very grateful that I came to this university." Also the informants were inclined to express their understanding of the limitations faced by the Art Department, especially budget problems, saying that the Art Department had done exceptionally well with what they had to work with.

Generally the Studio Art courses required only the creation of artwork, with no reading, writing, or written tests. Thus, the students were only learning skills related to Art (techniques, design, criticism, etc.) and not learning as a by-product skills in writing or reading or other job-related skills. One informant commented that she doubted that students would learn to communicate very well if they took only Studio Art courses. Apparently most of the regular faculty did not require attendance in the designated classroom during the scheduled classtime but generally met with students in their studios. So students could often come and go as they pleased during that time -- a flexibility which might help encourage students to keep erratic schedules which are not possible in most work environments.

Much time was required for the practice of Studio Art. Most courses required 6 hours attendance per week plus additional lab hours ranging from 3 to 12 hours per course. This time requirement meant that the program might take longer to complete since it was difficult to carry an extremely large load of Studio Art courses or that the students had less free time for part-time jobs or for activities other than Art.

Several types of "events" which related to the Art courses were mentioned by the informants. One event that was mentioned was the Portfolio Review which the students had to pass in their area of concentration in order to be admitted to upper division studio courses. The procedure for the Review varied greatly between areas of concentration.

One special event mentioned by a Printmaking major was a meeting in town of the professional society of Printmakers attended by about 500 Printmakers from all across the country. This event was a very affirming experience for Printmaking students who had the opportunity to attend all the lectures, interact with the conference participants, and get their reactions to the local Printmaking professors, the atmosphere and system in the Print Shop, and the quality of the student artwork.

One type of event mentioned often in conjunction with the Art courses was group critiques. Several of the informants thought that learning to talk about their artwork was extremely important, both to help them clarify their thoughts and to help them prepare to be Art students in Graduate School. Two informants said that they had been having good group critiques all along in their courses. But two informants mentioned that they had been disappointed to have had such few group critiques that year. They said that if they could make desired changes in the courses they would hold frequent group critiques. One informant referred to them as "group interaction that's formally enforced." One informant mentioned that critiques were helpful both with the creation process and with learning how to talk about the artwork.

There seemed to be mixed feelings among the respondents about the importance of group critiques. Although several respondents said they thought group critiques were one of the most important aspects of the classes and should be held often, one Watercolor critique I tried to attend was canceled by "popular demand" because the students wanted that time to work on their artwork individually. And one Drawing critique only involved a few students because the other students had gotten permission from the professor to skip the group critique in order do to other Art-related tasks in that time.

When the respondents were asked what studio Art electives they had chosen and why, the main reasons indicated for choosing courses were that they were related to the main concentration in Art (59%) and that they were personally interesting (45%) to the respondents. Several informants said that their Art electives had influenced their work.

The only students who mentioned taking courses that were job related were 2 students (9%) who were doing a double major in Art Education. The university catalog stated that Studio Art majors could substitute for 6 credit hours of studio electives with courses in Architecture, Art Education, Broadcast Journalism, Computer Science, Vocational Technical Education, Interior Design, or Theatre. Although Graphic Design was not mentioned specifically, it was also possible to use Graphic Design courses for the 15 hours of studio electives.

When asked what changes they would make if they were designing an Art program, several informants wanted slight but important changes in the way the courses were taught or structured. One informant commented that in most Art History courses, the professors tried to rush through so many artists that the students could not really learn about them. She praised the work of one particular Art History professor, who had focused the coursework on just a few artists and covered them in depth – which was much more effective for that informant. Another informant thought more Art History courses should be required for a B.F.A.

Although several respondents said they would like to work in a museum, only one had taken the available courses in Museology. She said that the courses were definitely relevant to Studio Art work, teaching all the applications one needed to know as an artist – hanging work, getting work into galleries, conserving work, etc. She felt that Museology should be a required Studio course – not just an Art History elective.

Since the stumbling block for most students was not wanting to take the first semester, which covered the history of museums and general theories, she thought that the two courses should be offered as separate entities, which in itself would encourage more Studio Art students to take the applications course.

A couple of the informants mentioned additional courses they thought were really needed. One informant mentioned that reading the university catalog was frustrating because many courses had been cut or were never offered. She wished for a Silk Screening class and the return of the Metal Design courses, which had been lost in a budget cut.

Another informant mentioned that he needed to learn "money management" skills. He said he thought there needed to be a course about business and money management that was designed especially for arts majors.

The same informant also mentioned that it was currently necessary for Studio Art students to have to depend on getting any career information in individual critiques and advising sessions with professors. Instead, he thought there should be a practical career-oriented course for Studio Art majors: "some sort of a class that specifically deals with an artistic future –. . .what you can do with the major and how to prepare you for that." He thought that the optimum time for such a course would be about the time the students were going through Portfolio Review, at the end of their sophomore year.

Social Interaction in the Setting

The literature mentioned that an important aspect of the process of socializing students into artists was the interaction between the Art students (Getzels et al., 1976). The camaraderie with other Art people was one motivation for entering Art school and, during the final years of study, it reaffirmed and consolidated the students' decision to become artists (Getzels et al., 1976).

Although the relationship between Art students was not a major focus of this study, some information about other Art students did surface. In large part, the social interactions seemed to be structured by the divisions between the areas of concentration: there was a lot of interaction among Painting students, a lot of interaction among Drawing students, etc. The fact that the studios and work areas were segregated for different areas appeared to encourage friendships mainly within one area of concentration only.

The physical setting and nature of the media helped determine the type of social interaction within each area of concentration. The lack of individual work spaces in Printmaking and Ceramics meant that much teamwork was necessary between the students in those areas and students who were more socially inclined were probably drawn into those areas. One informant in Printmaking described the social situation there as being very different from how she perceived it to be in Painting, Drawing, and Watercolor. She said that in Printmaking it was "like a community", with the students helping each other, sharing ideas and opinions and working together with the same goals.

However, the students majoring in Drawing, Painting, and Watercolor did have individual studio spaces. This resulted in less teamwork, more individual effort, and more isolation. A further division in Painting was the two groups who worked in the two different studio rooms where there were very different social climates. The Painting students in one room were talkative, cooperative, and enthusiastic, while the Painting students in the other group were described by a studio mate as rather quiet, not inclined to interact very much unless forced to, not very enthusiastic, and very unconventional in their approach to Art. A more socially inclined student in the latter group described feeling isolated and having too much "solitude."

An additional level of interaction between the students was friendship pairs. Several informants talked about one other Art student who was a very close friend to them. In two cases, the close friend was in the same area of concentration; in another case, the friend was in an area of concentration the informant was considering as a second emphasis. A close Art friend seemed particularly important to discuss Art problems with, to work with, and as someone to cooperate in joint exhibits such as at the 2020 Gallery.

Among these respondents there was a heavy reliance on other Art people for career advice or assistance. When asked which people they discussed their future plans with or went to for advice or help, the three highest categories marked by the respondents were other student(s) majoring in Art (86%), Art professors (86%), and graduates of the Art Department (77%). The next highest category was parents (68%).

Interaction with Graduate Students

Several times the informants mentioned Graduate students in the M.F.A. program. Working as Graduate Teaching Assistants (GTAs), they often taught the beginning level studio courses, and one was mentioned by an informant as having been very instrumental in his decision to major in Art.

An informant in Printmaking described the relationship with the Graduate Students in that area as being "very close." She said the Graduate Students were their teachers, their friends, their colleagues, and their mentors. The relationship with them was much closer than with the professors, who had "to stay in the authority position" – even if they wanted to be in a personal position – because they were still the professor. "And the Grad. Students aren't. They're just here going to school just like we are."

Considering the differences in the social interaction from one area to another, it is doubtful that the relationship between the undergraduates and the M.F.A. students was that close in Painting, Drawing, and Watercolor. However, it is very likely that the presence of the M.F.A. students does have a significant effect on all of the Studio Art students. With their role as GTAs and their graduate "Thesis Exhibitions" being featured in the Gallery, the Graduate Students are an important presence in the Art Department. Since many of the respondents were considering going on to Graduate School, it is likely that the M.F.A. students served as role models of graduate school attendance for them. The important difference is that these Studio Art students will have to move to another state to follow their role models since an "unwritten rule" bars them from admittance to the M.F.A. program in this department.

Relationships with Professors

The literature pointed out that in an Art environment the relationships between student and teacher were more varied or differentiated than probably existed in most other academic disciplines. The Studio Art students searched for a teacher compatible with their temperaments both as people and as artists and whose teaching style was compatible with their learning style: (Getzels et al., 1976; Griff, 1970). It was common for the teachers to be criticized for pushing their own styles too vigorously, and praised for being permissive and allowing students to go their own way (Strauss).

Much of the data contained in the interviews related to the informants' relationships with their Art professors. In general, their statements about the Art professors were very positive. One informant said that a lot of the faculty were "really nice" and that only a minority were not. Another informant said she thought she had "really lucked out" because she ended up with some professors who really cared about what she wanted to do.

The philosophy of the informants about professors seemed to be "to take the good with the bad." Even those informants who had had problems with some of the Art professors were able to see and articulate both sides of the issue, realizing that a professor who was bad for them might be good for someone else. The individual personalities were extremely important in determining how good or how bad an Art professor would be with any given student.

These informants had about five main criteria to determine whether an Art professor was good for them personally or not. Two of the most commonly mentioned factors were whether or not the professor was helpful to them and also willing to communicate with them. For the relationship to be good, the professor also needed to be understanding, show personal interest in them, and extend friendship to them. It was important for the professors to be flexible and open to the students' ideas and philosophy, especially when there were conflicting philosophies of Art. One certain professor received high praise for being helpful, understanding, friendly, and for facilitating Art career skills such as discussing artwork intellectually, exhibiting artwork, entering Art competitions, and shooting good slides of artwork.

In Strauss' study, the Art Education majors praised teachers for allowing students to work at their own pace without pressure and helping students learn techniques but criticized them for being too permissive and not being directive enough. Two of the education-oriented informants in this study criticized one professor for not being helpful enough and for not communicating what he liked or did not like.

Strauss mentioned that some Studio Art students identified with their teachers as role models rather than just as instructors. They spoke of teachers as friends, of apprenticeship relations, of reacting against the styles of the teachers, and of having the teachers set them upon the right artistic course (Strauss). One of the informants in this study talked about the close personal relationship his favorite professor had fostered; he also compared himself with his professors when they were in college.

When the informants were asked what changes they thought should be made, one informant, who had been interested in doing a double major in Art Education and Art, said there needed to be better coordination between the professors in Art and Art Education. Two informants said that they thought changes were needed in the attitude of the professors. One informant said if he designed an ideal Art department he would insert a "hypocrite clause" because there were a lot of professors in the department who wanted their students to create artwork that was "exactly the same as theirs." He said that he thought students should have more "creative freedom" to pursue their own artistic ideas without having to fight individually for their creative rights.

Another informant gave up her career plans to teach because of her negative reaction to a professor in another department where she would be required to take a number of courses for certification. She had such a violent reaction to the professor's abrupt manner and his testing on different material from what he had assigned that she changed her career plans rather than take more classes under him.

Visiting Artists

At the time the survey was conducted for this study, there were two Visiting Artists who were filling in for absent faculty for one or two semesters. Since they were there to substitute for rather than to supplement the regular faculty, the informants seemed to view them just as substitute professors and were disappointed in the differences between the teaching methods of Visiting Artists and those of the regular faculty, although they did express sympathy that the Visiting Artists were trying to function effectively in a difficult situation. But it seemed that the students wanted the Visiting Artists to follow procedures generally followed by the regular faculty.

On the whole, it seemed that the informants' perception of the Visiting Artist program was not very favorable. Although there were a couple of instances where Visiting

Artists were very helpful to respondents, it appeared that the main function of the program was to allow regular professors to take leaves of absence. For the program to be really beneficial to undergraduate Studio Art majors, it seemed that more coordination was needed between the regular faculty and the Visiting Artists.

Art Career Sphere

A good portion of the data collected in this study related to the Art students' Art Career Sphere and their plans as future artists of various types. The important elements in this sphere were career decision, career commitment, professional self-concept, Art career skills, post-graduation plans, and career assistance needs.

Career Decision

The literature mentioned that the process of career decision-making in Art may be a long process which lasts many years rather than one single decision. The students in the Griff / Strauss study had chosen Art because they were happiest when doing artwork and had little idea of how they were going to earn a living later (Strauss).

Data in the Getzels study suggested there were three forces which contributed to a final decision to study Art. The first force was the students' failure to succeed or lack of motivation in other career ventures or other academic areas of study (Getzels et al., 1976). Several of the respondents in this study had tried other things before turning to Art and found those ventures unsatisfying. Six of the respondents had majored in something else, some even for several years, before deciding to major in Studio Art. Two of them also had completed a previous bachelor's degree. This long process was reflected in the ages of some of the respondents who were substantially older than "traditional" Junior and Senior undergraduate students, with 7 (32%) over 25 years of age. The average age of all respondents was 24.5 years, with 23.3 for the males, and

25 years for the females. The married respondents (all females) were the oldest group at 30.5 years, with the average age of the single respondents being 23.2 years.

Another force mentioned by the literature which contributed to a decision to major in Art was disillusionment with or alienation from typical middle-class jobs, resulting either from observation of others or from distasteful experiences in part-time or summer jobs (Barron; Getzels, 1976). In this study, most of the past and current job experiences that the respondents mentioned were rather negative, not jobs they would want to do again. Not only did the informants describe unsatisfying job situations that they had experienced themselves but they also mentioned unhappy work experiences that they had observed their friends having. Most of the positive job experiences that were mentioned were Art-related jobs or some type of self-employment where they had much freedom and self-direction.

The third force influencing choice of Art as a career was the positive intrinsic motivation the students found in Art: the companionship with other Art people and the happiness in simply working with the medium (Getzels et al., 1976). Several informants in this study mentioned that an important factor in their final choice was their enjoyment of Art , as well as their success in Art classes. In addition, most of the informants said that their decision to major in Art was the result of a lifelong interest or desire to study Art.

Career Commitment

Since Art is a risky career with no clear-cut way to earn a living, researchers have been interested in the career commitment level of Art students as a predictor of whether or not they may persist and eventually succeed as artists. For her study of the career commitment level of Art students, Whitesel (1975) defined career commitment as a sense of purpose that was both durable and social. Durability of commitment was important because artists generally must survive without assistance from any institutions, supporting themselves and their Art through a job which may be completely unrelated to their artwork (Whitesel, 1975). To Whitesel, sociability of commitment meant the interest an artist had in having a public response to their artwork, either a general viewing public or a group of artist-peers. While the female Graduate students in her study rated fairly high in durability of commitment, they were low in sociability of commitment to gaining public or critical acclaim for their work.

In this study, two open-ended questions on the survey questionnaire were designed to investigate the respondents' durability and sociability of commitment. When they were asked how important it was for them personally to continue creating artworks after graduation (durability of commitment), 82% indicated that it was very important to them to continue to express themselves through Art, to create at some level, and to grow as an artist. But there was an important gender difference in the responses. While all of the male respondents said that continuing their artwork would be very important to them, 25% of the female respondents were planning to wait and see what circumstances developed after graduation. A question, which asked if they were willing to move to another town or state for a job, study, or Art opportunities, revealed that most of the respondents (86%) were willing and able to move in the near future if necessary for career opportunities.

There was more diversity in the respondents' responses to the survey question which asked how important it was to eventually earn recognition for their artwork. Only 32% indicated that it was "very important" to earn recognition. Another 23% said it was "important but" if necessary they would be an artist in isolation. And 41% said that it was "not very important" to gain recognition. Thus, these results are in accordance with Whitesel's findings that Art students tended to rate higher in durability of commitment than in sociability of commitment.

In this study, the responses of 4 of the males (66%) indicated that recognition was not very important, and 2 males majoring in Ceramics implied that being able to sell their artwork was more important than gaining recognition. Also a high percentage of those doing a double major in Art / Art Education had low sociability of commitment as artists. Although 2 Art Education students said that gaining recognition was "very important" to them, the other 3 of them, plus one student who was tentatively planning a future double major, said that recognition was "not very important" to them. They were probably more committed to being teachers of Art than renown creators of Art.

The last two informants interviewed were asked what they thought about the "Art world" and how they would fit into it after college. Their answers indicated high levels of both durability and sociability of commitment. One respondent said he thought he would fit into the "Art world" well because his work was of a "modern nature." When asked about the balance between trying to make a big reputation and becoming a professor of Art, he said he saw it evenly balanced: he would like to have a studio, and like to become a known artist, but also he would like to help college Art students in the same way his favorite professor had helped him.

Another informant, who was mainly interested in museum or gallery work in the future, said she was not interested "in the huge dollar scene that only the elite get into." But she wanted to do social Art that reached many people. Therefore, although she had a high level of sociability of commitment, it was aimed at the general public rather than the "Art world."

Art Career Skills

There was some mention in the literature of Art career skills that are needed by future artists. In one study of Graduate Art students, Whitesel found that the female students fell behind the males in confidence in their Art career skills (Whitesel, 1980).

Getzels and Csikszentmihalyi (1976) mentioned that the beginning artists they studied often had difficulty gaining the needed skills in publicity, marketing, organization, and sales.

In this study, there were two questions on the survey which asked the respondents which Art-related activities they already knew how to do well and which they needed help in learning to do. See Table VI - 1. For activities they already knew how to do well, the highest frequencies were: Find a job to supplement Art income = 73%; Get artwork prepared to exhibit or sell = 64%; Obtain good slides of artwork = 55%; and Locate loft or studio space = 41%. Although 73% said they were already prepared to find a job, many of the jobs they had mentioned were either very low-paying or otherwise unsatisfactory to them. And 2 respondents who indicated that they knew how to find a job also marked that they needed help with that.

As in Whitesel's study, the males in this study felt more confident about their Art career skills with an average of 47% for all categories compared to 37% for the females, which is not a very high confidence level for either group. The females only rated themselves slightly higher about finding studio space and twice as high about getting artwork prepared to exhibit or sell.

The highest categories the respondents indicated that they needed help learning to do were: Handle business aspects of Art such as taxes and contracts = 59%; Find exhibit space or sales outlets = 59%; Present artwork to dealers, gallery managers, museums, etc. = 55%; Get a resume prepared = 45%; and Arrange publicity for artwork and exhibits = 41%. A total of 18 respondents (82%) felt that they needed help with business and / or marketing skills. The other 4 respondents did not mark any tasks they would like help learning to do, although a couple of them had marked very few activities they were already well prepared to do. Unfortunately there was no way to

Table VI - 1 : Art Career Skills

Art - Related Activities (Art Career Skills)	Well Prepared To Do Already	Need Help Learning To Do
Obtain good slides of your artwork.	12 (55%)	6 (27%)
Present your art to dealers, gallery managers, museums, etc.	6 (27%)	12 (55%)
Get a resume prepared.	7 (32%)	10 (45%)
Handle business aspects of Art such as taxes, contracts.	5 (23%)	13 (59%)
Get art prepared to exhibit / sell (matted, framed, etc.)	14 (64%)	3 (14%)
Arrange publicity for artwork and exhibits.	8 (36%)	9 (41%)
Find exhibit space or sales outlets.	5 (23%)	13 (59%)
Locate loft or studio space.	9 (41%)	4 (18%)
Find a job to supplement your art income.	16 (73%)	4 (18%)
Other; "Hang shows." and unspecified.	2 (9%)	–

know if these respondents did not perceive the skills as important or if they thought they could learn the skills by themselves without help.

The informants mentioned a couple of Art career skills that were learned in conjunction with their Art courses. The one most often mentioned was being able to talk intelligently about their artwork. Another important Art career skill many respondents had learned was making good slides of artwork, to be used to compete for exhibitions, M.F.A. programs, grants, scholarships, and gallery representation. One informant explained that this skill was taught in some courses in Photography, Museology, Printmaking, and Sculpture. The informants praised certain professors for telling students about any competitions that came up "anywhere in the country" and for encouraging them to exhibit their work.

Another Art Career Skill that it was possible to learn in this setting was good work habits in Art. Some of the respondents in this study were apparently well on their way toward establishing such beneficial habits, by spending many hours each week working on their artwork and doing extra work not required for courses. Some of the informants said that Art was their top priority – the most important thing in their life.

Artistic Experiences

Many types of artistic experiences in an academic setting gave the Art students opportunities to learn or utilize their Art career skills. The studies about professional self-concept showed that artistic experiences were important in developing a self-concept as an artist (Adams & Kowalski; Kadushin).

Artistic experiences which were important for the respondents in this study included several types of competitions, various exhibits of artwork, "Openings" of exhibits, and events peculiar to certain areas of concentration, such as the annual "Pot Sale" for Ceramics students.

Competitions were an important type of Artistic Experience. The competitions listed by respondents included the annual Student Art Competition (SAC) awards and exhibit, Art scholarships, and the B.F.A. Honors Competition; most of these involved more honor than monetary gain. Probably the largest social - Art event of the year was the Opening and Awards Ceremony at the SAC. The B.F.A. Honors Competition, which involved competition with artist peers, faculty recognition, and a month-long exhibit of artworks the participants chose to show, was an event that was perceived as being extremely important by several Senior informants. Although most of the important competitions took place on the University campus, several of the respondents mentioned that getting work accepted in an international print competition in Spain had been a great affirmation and pivotal in encouraging them to exhibit their artwork.

In addition to the competitive exhibits mentioned above, other non-competitive exhibits were also important events. Many such exhibits took place at the 2020 Gallery where the respondents held shows either alone, with a close Art friend, in groups of students enrolled in a certain Art course, or in student friendship groups. This gallery was an instance of a non-commercial gallery which was located in a basically commercial building. Some of the students wanted only to show (not to sell) their work, but the gallery actually gave them very little exposure since very few people visited it. The Art Department provided the space and all the particulars of any exhibit were left up to the participants. So there usually was a total lack of signs or commercial identification of any kind on the gallery or the artwork hanging there.

In addition to data gathered in the fieldwork, a sequence of questions on the survey asked about the respondents' artistic experiences, such as Art competitions, scholarships, solo or small group exhibits of their work, and selling their work. Generally the Seniors had longer lists of experiences, while many of the Juniors had barely begun to exhibit their work at that time. The University-related activities which they listed included the annual Student Art Competition (SAC), class displays in the AA Building, open group shows at the University Center, and such forms of recognition as SAC awards, Art Scholarships, and the B.F.A. Honors Competition. In the Public or Art World category were listed mainly shows at the 2020 Gallery, as well as some shows in other towns, exhibits at local retail businesses or local galleries, and an international competition. This category of experiences seemed the most important for their future career. Altogether 11 respondents (50%) listed some type of Public or Art World artistic experience. This included 66% of the male respondents but only 44% of the females.

Judging by how many artistic experiences they had had such as having their own show, receiving an Art scholarship or award, winning a competition, selling their work, having an Art-related job, and so forth, I assigned each respondent a rating of High, Medium, or Low. Six of the respondents (27%) appeared to have had a High level of artistic experiences at that time; 6 (27%) had a Medium level; and the other 10 (45%) had a Low level. There seemed to be a connection between level of artistic experiences and college classification, which often relates to the length of time the student has been majoring in Art. Most (7 of 10) of the respondents with a Low level were still classified as Juniors; and most (5 of 6) of those with a High level were classified as Seniors. The longest lists of artistic experiences in the Public or Art World were from the 3 respondents who indicated that they considered themselves as Artists.

Professional Self-Concept

The professional self-concept of Art students was investigated in several studies in the literature. The professional self-concept is how people define themselves occupationally or as Kadushin (1969) explained, it is the noun which a person gives in response to the common question, "What do you do?" Although acquiring a professional self-concept is important in most occupations, it is essential for artists since they are seldom able to earn a living from their chosen profession. Often they have to have jobs unrelated to Art and have to explain constantly that they are "really" artists even though they may be working as house painters or waitresses.

In Kadushin's study, it was found that a high professional self-concept was related to being skillful in a chosen medium, getting good grades, having confidence in one's skills, and receiving rewards for excellence such as winning competitions. Probably the most important force in developing a high professional self-concept is having an opportunity to play a professional role or to participate in activities that are important to professional artists (Kadushin, 1969). Activities which can have major socializing influences for Art students include such artistic experiences as displaying artwork, winning an award, hanging an exhibit, or having a job utilizing artistic abilities (Adams & Kowalski).

In this study, the respondents were presented a checklist and asked to mark which category that they thought they belonged in at that point in their life. Seven (32%) marked that they thought of themselves as Art students, 11 (50%) marked the category "Somewhere Between Art Student & Artist" and 3 (14%) marked "Artist." One male respondent marked "Other" and wrote in that he was "just a regular guy."

In the studies in the literature, researchers noted a gender difference in professional self-concept with more male Art students already thinking of themselves as Artists and more female Art students still thinking of themselves as Art Students or Somewhere Between. There was a gender difference in the data in this study, although it was not quite that clear-cut. None of the male respondents considered himself just an Art Student, while 7 of the female respondents (44%) said that they did. Four of the males (66%) marked Somewhere Between as did 7 of the females (44%).

A total of 3 (14%) marked the category of Artist. One of those was a male respondent who was doing a dual major in Drawing and Graphic Design, and his responses to other questions on the survey indicated that his high professional self-concept was probably that of a Graphic Designer rather than a Studio Artist. Two of the female respondents indicated that they considered themselves an Artist. One of these was doing a dual major in Art Education, but from her interview it appeared that she had been developing a self-concept more as a Painter than as an Art Teacher.

The level of artistic experiences seemed to be an important factor in the professional self-concept. Judging by how many artistic experiences they had had, I assigned each respondent a rating of High, Medium, or Low. All of those who marked Artist had had a High level of artistic experiences and all of those who marked Art Student had had a Low level. The Art Education-oriented respondents seemed more likely (4 of 6) to consider themselves still Art Students. It is probable that they might not have begun to develop a high professional self-concept as an Art Teacher until they began to get opportunities to teach. And in fact, the one who had a job teaching Art once a week did mark the category of Somewhere Between. The Art Education student who considered herself a Studio Artist had had many opportunities to exhibit her artwork but had not had previous opportunities to teach Art at that time.

Age of respondents also seemed to be a factor in professional Self-Concept. The average age for those who marked Art Student was less than 21 years; for Somewhere Between, the average age was 25.6 years, and for the 2 with a self-concept as Studio Artists, the average age was 35.5 years, although the respondent with a high self-concept as a Graphic Designer was only 20 years old. Classification seemed to make a slight difference. Only one Senior marked the Student category and Juniors were more likely to mark that category.

Marital status also seemed to be a factor for the females, as both of the females who marked Artist were married and none of the married respondents marked below

Somewhere Between. But since none of the male respondents was married, there is no way to tell if marital status might be a factor for male professional self-concept.

The two respondents with a high professional self-concept as Studio Artists were older than average undergraduates, were married, had a High level of artistic experiences, were Seniors who were fairly close to graduating, and had a high level of commitment.

Post-Graduation Plans

The literature indicated that Studio Art students may have a pessimistic view of their own possible future in Art. Of the Graduate Art students surveyed in Whitesel's 1980 study, only 62% of them felt that they would be able to earn a living in their field of study. While Strauss and Griff found that many of the students in their study did not face up to the problem of supporting themselves until after graduation, the respondents in this study seemed to be worried about that problem long before graduation. However, while they were worrying, they did not necessarily prepare themselves. When asked what preparations they had made for after graduation, 86% said they had discussed their future with someone, 82% said they had asked someone for advice, and 64% had started getting information from books or materials. But, like the Liberal Arts majors that Gatlin had interviewed, they did not seem to know where to begin looking for good-paying jobs, did not write a resume, and did not interview with the firms which recruited Liberal Arts students (Gatlin, 1975). Only 8 respondents (36%) indicated that they had taken job-related courses and those were mostly Art-related courses such as Art Education, Graphic Design, Museology, and Ceramics. Two respondents had taken courses in other areas which related to jobs of interest to them.

Although other researchers (Gatlin; Barron; Whitesel, 1980) found that Art students were unsure about their career goals, the respondents in this study seemed more unsure about the means to achieve their goals than about the goals themselves. They had multiple goals and generally their Art career goal involved some way to support themselves such as teaching or museum work. Many of the responses to the question about what they were most likely to do indicated a variety of activities or a somewhat complex career path: simultaneously working at non-art jobs, creating artwork, and attending or trying to get into Graduate Schools.

The literature indicated that many Studio Art students expected to have a career in teaching Art. Although about half of the students interviewed in the Barron study hoped to be able to teach Art, they seemed more interested in the freedom of being an Art teacher than in the satisfaction inherent in that role. It is possible that Art students may forget to consider the disadvantages of teaching Art, such as the amount of time spent instructing students in recreational type courses and the demands on the artist's creative energy (Barron; Adler). Many of the respondents in this study were considering teaching Art also. One informant commented that it would be "quite fun" to spend all day teaching Art and then go home at night and do artwork. As in Barron's study, the only ones in this study who expressed any desire to teach children were 4 female respondents, while the males were solely interested in teaching at the college level.

The literature showed that narrow, limited career interests are often a problem. (Gatlin). Also the 108 Studio Art students in one study showed little interest in Career Areas other than Arts (LaFitte & Becker). In the current study, when the respondents were asked what options they would consider after graduation, 17 (77%) said they would consider a full-time Art-related job (which is sometimes hard to find) but only 7 (32%) indicated they would consider a full-time job not related to Art as an option. But 12 (55%) did say they would consider working at a part-time job not related to Art and working part-time on their artwork. Later 7 respondents (32%) said it was likely that they would work part-time or full-time at a job not related to Art after graduation. Most of them (86%) said they would be willing and able to move in the near future if necessary for work, study, or Art opportunities. In addition to those 14 who marked "Go to Graduate School to major in Fine Art," two others indicated interest in Graduate School in "a field other than Fine Art", meaning Art Education or Graphic Design, for a total of 16 (73%) thinking of Graduate School. But later only 10 (45%) indicated specifically that they felt it was likely they would go to Graduate School.

When asked about substantial training or education in a field other than Art, 10 of the respondents (45%) said they would not mind working in another field where they had training or education. And 3 respondents (14%) said they were currently working in their Alternate Area of Expertise, such as Music and outdoor adventure sports. Another respondent said, "No focused field, but I've wanted to be a Renaissance woman instead of a specialist. My attention can't be held so long."

The physical requirements for Art creation may pose future problems for some. In the first place, the space requirements for artwork are not small and after graduation students will have to have space in order to work on artwork. One respondent in Painting wisely commented, "For me Art is pretty important to do, but in reality -- without facilities, where I can comfortably be messy and experimental, I rarely am able to create what my mind and heart desire. Hopefully I will find that space." This post-graduation need may be even greater for students in Printmaking and Ceramics who have had access to highly specialized equipment and facilities during their matriculation.

Career Assistance Needs

In the literature, there were several indications that Studio Art students may need more career counseling and career information than they have traditionally received. Whitesel (1980) found that 82% of the graduate Art students in her study felt that they had had inadequate career counseling in their institutions. She found the students enthusiastic and committed to Art but unclear about how to apply their enthusiasm and commitment to profitable work. Whitesel suggested that the problem might be due to the traditional tendency in Art training institutions to stress the quality of artistic products and the "ideological distinctiveness" of the artist, while "omitting essential 'how-to' information on survival." (Whitesel, 1980, p. 39)

In her study, Gatlin had commented that it was important for department faculty members, not just placement counselors, to assist students in their job search. She said that faculty needed to have current knowledge of what jobs are available and what jobs will be available in the future and to encourage the students to begin their job search well before graduation (Gatlin). The respondents in this study were relying heavily on other Art people for career advice or assistance. When asked which people they discussed their future plans with or went to for advice or help, the three highest categories marked by the respondents were Other student(s) majoring in Art (86%), Art professors (86%), and Graduates of the Art Department (77%). [The next highest category was Parents (68%).] Several wrote in "Other" that they had talked to "Artists" and "Friends in the Professional World". Only one respondent had talked to someone on the staff of the Liberal Arts Advising Center, and none had talked to the Staff at the University Counseling Center or the University Career Services Center. Although 45% indicated that they would like help preparing a resume, none had gone to Career Services where there was help in preparing good resumes. Thus, the quality of career counseling the Studio Art students received from department faculty was crucial.

As reported earlier, Gatlin found that the graduating seniors in her study had very limited information about their own strengths as potential employees and the strengths of their major discipline. In the current study, one informant thought that the Art Department could do something more to help them to understand the strengths of a

B.F.A. and to make post-graduation plans, instead of only being concerned with what they did in the Art classes before graduation.

> Nobody ever tells us what we can do after we graduate. What do you do with a degree in Art?. . I really think (the Art Department) should have something there in the department office that told you what jobs are available and what you can do with your degree after you graduate.

One informant said that it was currently necessary for Studio Art students to depend on getting any career information in individual critiques and advising sessions with their professors. Instead, he thought there should be a practical career-oriented course for Studio Art majors which deals specifically with an artistic future -- "what you can do with the major and how to prepare you for that." Also he thought there needed to be a course about business and money management that was designed especially for arts majors.

Financial Sphere

Although the literature about Art students covered well the Personal, Educational, and Art Career Spheres of Life, there was little information about the Financial Sphere for Art students. The literature did mention that most American Art students do not come from either very rich or very poor families but instead come from middle class families (Griff, 1964; Strauss; Simpson, 1981). The situation and needs of Art students would be very different if all Art students came from wealthy families who could and would support them indefinitely. In this study, every informant mentioned money as being a consideration in deciding what to do or where to go.

Thus, elements in the Financial Sphere are factors which affected all of the other three Spheres of Life. Based on his study of many practicing artists, Hatterer stated, "I have observed clinically that when the artist is acutely or chronically disturbed, his creativity is impaired" (Hatterer, p. 26). In the same sense that it is possible for an artist to be disturbed by Personal problems, difficulties in the Financial Sphere can also grow and completely overwhelm the individual, completely blocking artistic creativity.

In this study, one example of the power of problems in the Financial Sphere was seen when one informant failed to get accepted by any of the Graduate Schools where she had applied. At the time of the survey and interview, she was in the process of re-assessing her priorities as she began to look for work locally. She said that Art had seemed like "the most important thing" but since she did not know what might be going to happen to her academically, she did not know what she thought about her priorities at that time. She said she did not have much enthusiasm for Painting while she was having to go out and look for jobs. She mentioned that without a good job, she could not even begin to establish a reputation as an artist because entering competitions was expensive. Regarding her previous goal to finish an M.F.A. so she could teach in college, she said,

> Well, I think I'm finding out . . . that it's not as important as I thought. Now that I'm looking at having to pay off school loans and things, it's not as important as I thought at all. It's more like whatever I could make decent money at now is about what it feels like.

Present Economic Factors

Apparently, the middle-class status of the respondents was a factor in their decision to attend this university. When the respondents in this study were asked their reasons for choosing this university instead of another college or Art school, altogether 20 of them (91%) mentioned proximity to their homes and/or economical in-state tuition as important factors in their choice of institution. The other 2 respondents answered that their parents were paying for their schooling and their parents had insisted on this institution, with proximity and economy being embedded in at least one of those answers. One respondent said he wanted to attend a professional Art school but "lack of funds" kept him here.

When the respondents were asked how they were paying for their college education, most of them listed a variety of income sources; two or more sources were listed by 16 (73%) of respondents. Working for college funds was indicated by 14 (64%) of the respondents, with 8 (36%) relying partially on Loans. A total of 13 (59%) listed Parents as a source of funding, and 4 females listed Parents as their only source. Two of the married females listed their Spouse as an income source, and one of those also had Loans and a Grant. For some unexplained reason, 4 female respondents who had part-time jobs did not list those as sources of college funds.

For most of the respondents, the sales of artwork did not contribute substantially to their income. Generally, the opportunities to sell innovative artwork were limited in this region. But one respondent had sold a surprising $4000 worth and 2 others listed about $1000 in sales. Of the rest, 6 had not made any sales and 12 had sold $500 or less. The respondent who did not answer this question was an entrepreneur who was earning a large portion of his income by making "things" that were "not ordinary."

Ten of the respondents (45%) lived in off-campus rentals, mostly located close to the campus. Including two married females who were living in rented apartments brought the total to 12 (55%) living in off-campus rentals. This included 83% of the males but only 44% of the females. Almost all of the respondents, including those living in University housing, knew about how much their housing cost each month. The average rent being paid for off-campus housing was about $251 per month.

Art was a demanding field of study both in time and money. It was very common for the B.F.A. to take much longer than 8 semesters to complete, especially if the student were also doing a double major in Art Education. Since the Studio Art courses required many hours of work each week, it was difficult to carry a heavy course load, and most Art courses were not offered during Summer Semester. At the time of this research, full-time tuition and fees for in-state Undergraduate students at this university were about $900 per semester and rising. Although it was rare for students to be required to buy any textbooks for Studio Art courses, the special materials and supplies that were necessary were expensive and the "lab fees" were as much as $85 for some courses.

Past Jobs and Attitudes

The literature mentioned that some Art students expressed disillusionment with ordinary types of occupations, based on their own negative experiences or on observation of the dissatisfaction of others working in such jobs (Barron; Getzels et al.; Strauss). Barron commented that the students in his study expressed a distaste for regular jobs, which involved routines, working for someone else, and spending too much time away from their artwork (Barron, p. 18). The informants in this study mostly described past job experiences as negative -- not jobs that they would want to do again. About the only completely positive work experiences mentioned in the interviews were in Art-related jobs. Some of the jobs were unsatisfactory because their requirements were in conflict with the values of the informants, such as a retail job that required high economic values and a teaching job that required high political values. One informant described previous jobs where she had experienced unpleasant work conditions, feelings of alienation, unfair policies, and poor pay, as well as job burnout. One informant described a bookkeeping job that had seemed boring and confining because it was "just a routine." Not only did the informants have stories to tell about their own unhappy past jobs, but also they told about the negative work experiences of their friends.

When the respondents were asked specifically about any current part-time jobs they held and if they would consider continuing those after graduation, 7 (32%) said their jobs were not appropriate to continue, being either temporary, very little pay, or only available for University students. Six (27%) of the respondents, including 3 (50%) of the males said they could continue their jobs, which were Art-related or self-employment. However, five of the respondents (23%) had part-time jobs in fields where many people make a permanent living (retail, restaurants, etc.) -- jobs the respondents did not even want to consider continuing after graduation.

When asked about substantial training or education in a field other than Art, 10 of the respondents (45%) said they would not mind working in another field where they had training or education. And 3 respondents (14%) said they were currently working in their Alternate Area of Expertise, such as Music and outdoor adventure sports. Another respondent said, "No focused field, but I've wanted to a Renaissance woman instead of a specialist. My attention can't be held so long."

Future Economics

An important point emphasized by researchers in the literature was that professional artists must have some employment other than their artwork in order to survive, sometimes working years or even their whole life at an alternate job (Getzels et al.; Kadushin; Strauss; Griff, 1964). In his ethnographic study, Simpson mentioned that the SoHo artists typically earned low incomes and experienced the stress of having to earn most of their income from low-paying casual work or from "quasicareers which continually threaten to take over their fine art identity. . . the more substantial they become the more likely it is that they will swallow up the fine arts identity. The more menial jobs leave little time for painting. " (Simpson, p. 58)

In this study, 11 (50%) of the respondents said that they expected to support themselves after graduation through unspecified work which they described as "menial jobs," "odd jobs," "anything that won't degrade myself," and "any kind of work I can find that pays a half-way decent wage." Four respondents (18%) listed current or previous jobs they could do, including Graphics, Photography, Music Instruction, and Landscape Design -- all jobs which required a high level of creativity.

Eight respondents (36%) listed teaching as a way of supporting themselves after graduation. For some, this meant teaching in public schools which they could feasibly do in the near future. For others, it meant teaching in colleges, which would require them to first finish an M.F.A. degree. Receiving a Graduate Teaching Assistantship was a good possibility since M.F.A. programs in Fine Art were generally kept very small, and there was also the possibility of student loans while attending Graduate School. However, as one informant discovered, it was not always easy to get accepted into an M.F.A. program. Although many artists finish Graduate School in order to teach Art at the college level, at the time of this study there were a number of M.F.A. people applying for every higher education position advertised and it seemed unlikely that there would be an increase in the number of faculty positions in Art any time soon.

Of the respondents in this study, 32% expected to move away after graduation and 23% did not expect to move away. Five (23%) expected to live alone and 7 (32%) expected to live with someone, including spouses or close friends. One female said she expected to live with her parents until she could afford to move out and support herself. The other respondents said they just did not know. One of the problems for graduating students to consider was that Art requires expensive materials and presents special space and equipment problems. Continuing to create artwork requires an adequate work space. Facilities with equipment such as kilns and printing presses are especially important for Printmakers and Ceramicists.

Field found that the Art training system functioned to prepare future artists for "marginality" by instilling certain attitudes toward the work process and value-orientations which were different from "mainstream" American culture. In an Art training setting, the Art students learned to value such marginality (Field, 1979). In this study, I observed several aspects of this setting which would encourage the type of marginality that would make it more difficult to function in ordinary jobs. Constant access to work spaces and lack of required attendance in classes probably encouraged students to keep erratic schedules which would be disastrous in a work setting. An example of the participants' resisting an attempt to schedule them occurred when a Visiting Artist tried unsuccessfully to require the students to work in the classroom during scheduled class hours. Although most University students dressed rather casually for classes on campus, it was even more obvious in the AA Building -- a habit which might create one more problem in trying to find non-art paying jobs. In Studio Art courses, participants learned primarily Art skills only; judging by the terse survey responses with many spelling errors, many of the respondents were not extremely efficient at writing. Many of the respondents probably did not learn the type of teamwork skills often needed in a work environment since almost all of the artworks produced were individual efforts. Although there was teamwork in some areas of concentration, it was unusual to see teamwork in the pieces of artwork.

Financial Expectations

On the survey, two forced-choice questions gathered data about the respondents' financial expectations. First they were asked to estimate how much it would cost them to live per year after graduation, and then later they were asked to estimate how much they would be able to earn per year for the first few years after graduation. Six categories were provided to check for each question. See Table VI - 2.

Table VI - 2: Estimates of Costs of Living and Income After Graduation

A. Estimated that Income will be less than Costs of Living = 9 Respondents (41%)

Respondents	No Estimate	$2000 - $4000	$4001 - $7500	$7501 - $10,000	$10,001 $15,000	$15,001 $20,000	Over $20,000
1		Income	Costs				
2		Income			Costs		
1		Income				Costs	
1			Income	Costs			
2				Income	Costs		
2						Income	Costs

B. Estimated that Income will equal the Costs of Living = 7 Respondents (32%)

Respondents	No Estimate	$2000 - $4000	$4001 - $7500	$7501 - $10,000	$10,001 $15,000	$15,001 $20,000	Over $20,000
4			Costs Income				
1				Costs Income			
2					Costs Income		

C. Estimated that Income will be more than Costs of Living = 1 Respondent (5%)

Respondents	No Estimate	$2000 - $4000	$4001 - $7500	$7501 - $10,000	$10,001 $15,000	$15,001 $20,000	Over $20,000
1					Costs	Income	

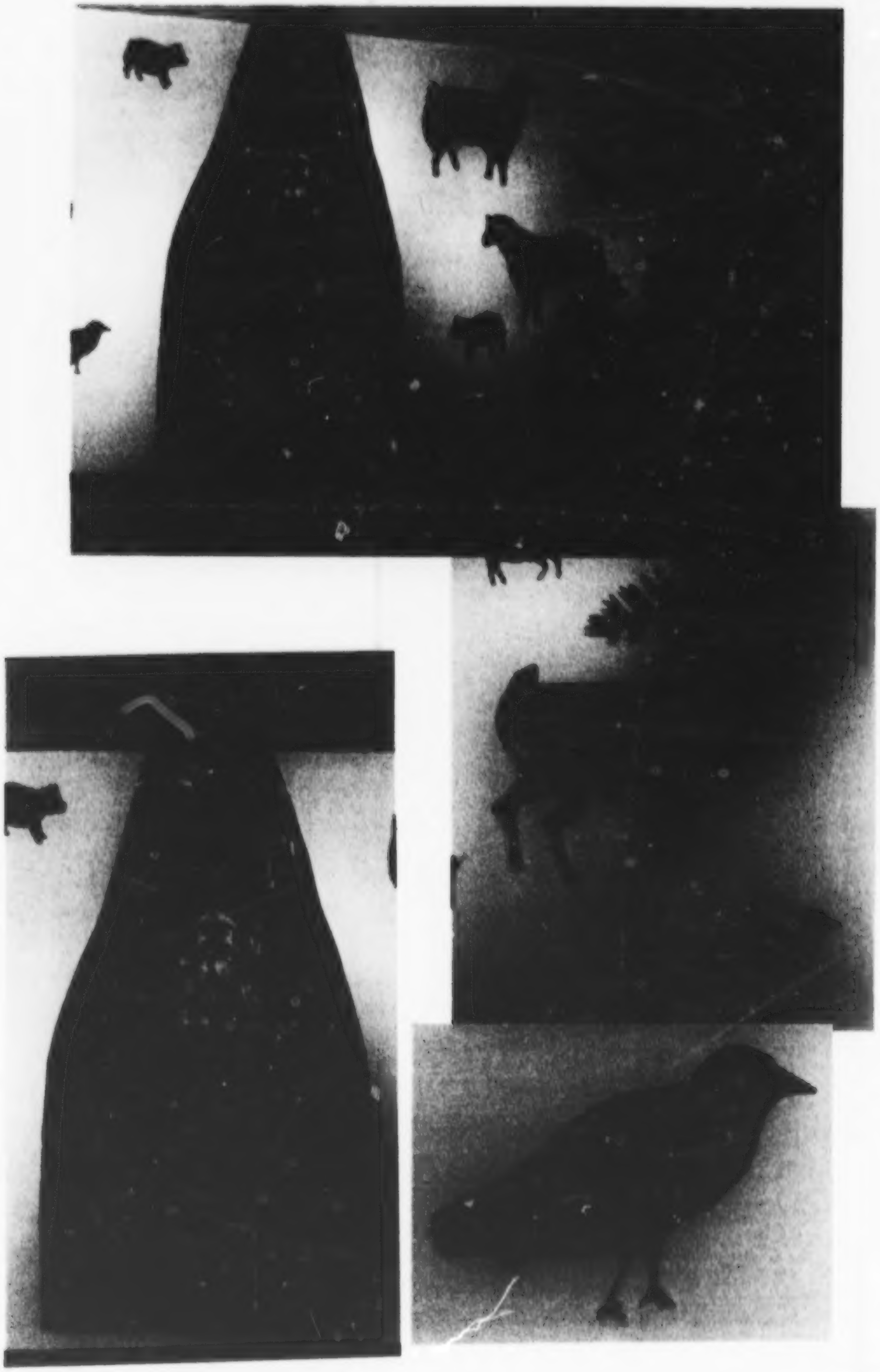
D. Could not estimate Costs of Living and / or Income = 5 Respondents (23%)

Respondents	No Estimate	$2000 - $4000	$4001 - $7500	$7501 - $10,000	$10,001 $15,000	$15,001 $20,000	Over $20,000
1	Costs? Income?						
2	Costs?				Income		
1		(Income?)	Costs (Income?)	(Income?)			
1			(Income?)	Costs (Income?)			

Although the lowest category ($2000 - $4000) appears extremely low, in reality a person working half-time at minimum wage per hour would have grossed only $3986 at that time. Four respondents estimated that their income would be in the lowest category. And at the time of the survey, a person working full-time at minimum wage per hour would have grossed $7592, only slightly more than the second lowest category ($4001 - $7500). Also stipends for Graduate Assistants at this university were about $7000 or $7500 per year at that time. Five respondents (32%) estimated their income would be in that second lowest category.

There appeared to be a gender difference in the responses. As a group, the male respondents estimated lower earnings, with none marking over $10,000, while 7 of the female respondents (44%) estimated over $10,000. Of course, there is no way to know if the males were being pessimistic or realistic in their expectations. No respondents marked the income category "Over $20,000." Nine respondents (41%) estimated that their living costs would be more than their income for the first few years after graduation, while 7 respondents (32%) estimated that their income would equal their costs of living. Only one respondent (5%) estimated income to be more than costs of living. Five respondents (23%) could not estimate an exact category for either one or both costs and income.

According to the local State Department of Human Services, the current "Poverty Level" Income at the time of this study was $718 per month ($8616 per year) for a one-person household and $962 per month ($11,544 per year) for a two-person household. Therefore, only 7 respondents (32%) estimated that their income would be substantially over the Poverty Level. Another 4 respondents (18%) estimated that their income would be close to or slightly over the Poverty Level, while 9 (41%) estimated their future income would be substantially under it.



CHAPTER VII

SUMMARY, IMPLICATIONS AND CONCLUSIONS

Summary

The main purpose of this qualitative case study was to answer two basic research questions. (1) How did these undergraduates majoring in Studio Art perceive their educational experiences? (2) What connections did they see between their college matriculation and their plans for the future? The findings will be presented by describing the perceptions of the respondents regarding (1) their undergraduate educational experiences, (2) their future plans and expectations, and (3) the connections between their matriculation and their future.

Perceptions of Undergraduate Educational Experiences

Most of the respondents (91%) had chosen to attend this university rather than another college or school because of proximity to their home and/or the economical in-state tuition as important factors in their choice of institution. The two other respondents said that their parents were paying for their schooling and their parents had insisted on this institution, with proximity and economy probably being factors also.

While 45% of the respondents wrote that general "learning or knowledge" was part of their motivation for attending college, 41% listed getting a better job as motivation. Earning a degree was a personal motivation for 36% of the respondents listed, and 36% mentioned attending college for the sake of the Art training.

Although one respondent said he would have attended a professional Art school if he could have afforded it, several were definitely in favor of a Liberal Arts education. A couple of respondents wrote that having a creative satisfying life was more important than concentrating on one discipline. The 6 informants said the general courses were needed for communication, basic, and job skills and to provide sources of inspiration for Art. One informant felt that attending a university instead of a professional Art school strengthened her as an artist, by providing contact with students in many fields. The reasons the 22 respondents gave for having chosen particular Liberal Arts electives were personal development or interest (45%), part of a previous major or previous degree (32%), related to Art (18%), and related to future jobs (9%).

Perceptions of Art and Art Courses

In general, the 6 informants perceived their experiences in the Art Department as being very positive, saying that it had been really good overall and that they loved their Art classes. Also the informants were inclined to express their understanding of the limitations faced by the Art Department, especially budget problems, saying that the Art Department had done exceptionally well with what they had to work with.

Art was extremely important to them. Some said Art was the most important thing in their life. Their reasons for creating artwork included communicating a message or having some social impact, getting responses from an audience, enjoyment of working with the medium, and creating a piece of Art which had a life of its own. Individual authorship of the artworks was important. Most of the two-dimensional artworks created by the 22 respondents were innovative and one informant said she was "a little bit shocked" about how "uninformed" the general public was about this type of innovative artwork. The works in Ceramics were more traditional and their function was perceived as important. Many of the students did not think it necessary to "dress up" their two-dimensional artwork before exhibiting.

An analysis of answers to related questions showed that at least one third of the 22 respondents had chosen Art after trying a previous college major or previous career. Most of the informants said that their decision to major in Art was the result of a lifelong interest or desire to study Art, in addition to their enjoyment of Art, as well as their success in Art classes. They had chosen their particular area of concentration in Art because of enjoyment in working with that medium, skill or familiarity with the medium, preference for the type of Art product created, better rapport with the professors, or preference for the social structure in that area. Many were actually "generalists" because of the "creative freedom" to mix Art media together.

Some of the respondents were forming good work habits in Art. Five of the 22 respondents (23%) were spending 40 or more hours per week at their artwork, including half of the males but only one-eighth of the females. Another 5 (23%) of the respondents were spending between 30 and 40 hours per week. Nine (41%) of the respondents said that they often did artwork that was not required for courses, including two-thirds of the males but less than one-third of the females. Another 8 respondents (36%) did extra artwork occasionally or during summers and on weekends. Some of them had to juggle deadlines and activities in order to get everything done and a couple of the informants tended to over-schedule themselves with diverse interests and activities that they perceived important.

Several of the informants thought that learning to talk about their artwork was extremely important, both to help them clarify their thoughts and to help them prepare to be Art students in Graduate School. Therefore, they perceived group critiques as being an extremely important aspect of their Art courses. However, judging from their lack of attendance, some of the respondents did not make group critiques a top priority.

The respondents' main reasons indicated for choosing certain Studio Art electives were that they were related to the main concentration in Art (59%) and that they were personally interesting (45%) to the respondents. Several informants said that their Art electives had influenced their work.

Perceptions of Other Art People

Among these respondents there was a heavy reliance on other Art people for career advice or assistance. When asked which people they discussed their future plans with or went to for advice or help, the three highest categories marked by the respondents were other student(s) majoring in Art (86%), Art professors (86%), and graduates of the Art Department (77%).

Friendship pairs composed of two Studio Art students who were very close friends were important. A close Art friend seemed particularly important to discuss Art problems with, to work with, and as someone to cooperate in joint exhibits such as at the 2020 Gallery.

One informant perceived the social structure in Printmaking as being very different from in Painting, Drawing, and Watercolor. She said that in Printmaking it was "like a community", with the students helping each other, sharing ideas and opinions, and working together with the same goals. Teamwork was necessary in Ceramics also. A socially inclined Painting student in a studio room with other Painting students who were quiet and not inclined to interact socially described feeling isolated and having too much "solitude."

Several informants mentioned that the Graduate students in the M.F.A. studio program were a beneficial addition to the Department. An informant in Printmaking described the relationship with the Graduate students in that area as being "very close."

In general, the informants' statements about the Art professors were positive, but individual personalities were extremely important in determining how good or how bad an Art professor would be with any given student. If there were conflicts, a student simply tried to withdraw from contact with that professor, even if it meant changing their major or changing to another area of concentration. Professors were perceived as being good if they were helpful and willing to communicate, were understanding, showed personal interest, extended friendship, and were flexible and tolerant about differing philosophies of Art. It was perceived bad when professors wanted their students to create artwork that was "exactly the same as theirs"; were extremely abrupt, short-tempered, or otherwise hard to get along with; or were inconsistent in their expectations or requirements.

On the whole, it seemed that the informants did not have very favorable perceptions of the Visiting Artist program. During this fieldwork, there were a couple of glowing instances where Visiting Artists were very helpful to respondents, but it appeared that the main function of the program was to allow regular professors to take leaves of absence rather than to enrich the experiences of the Art students. The students perceived the Visiting Artists as substitute faculty and wanted them to follow the course procedures generally followed by the regular faculty. And, as with regular professors, a great deal depended on individual personalities.

Future Goals and Expectations

Although some respondents did not have any clear long-term plans and wanted to keep all of their options open, many did have definite long-term goals. However, many of them seemed unsure about the means to achieve their goals, since achieving them depended greatly on circumstances and on other people.

Their responses often indicated multiple goals, and often their Art career goals involved some Art-related way to support themselves such as teaching or museum work. Their answers about what they were most likely to do indicated a variety of activities or a somewhat complex career path – to work and to do artwork equally; to take a non-art related job while trying to get into Graduate School; or to take a full-time job unrelated to Art and work while going to Graduate School in order to be able eventually to teach.

Job Plans and Financial Expectations

When asked what options they would consider after graduation, 77% said they would consider working at a full-time Art-related job (which is sometimes hard to find) but only 32% indicated they would consider a full-time job not related to Art as an option. But 55% did say they would consider working at a part-time job not related to Art and working part-time on their artwork. Later 32% said it was likely that they would work part-time or full-time at a job not related to Art after graduation. One informant was already having a mental struggle between what she preferred and what seemed most practical – she needed to earn money but she wished she could just work on Art. Most of them (86%) said they would be willing and able to relocate in the near future if necessary for work, study, or Art opportunities

Every informant interviewed mentioned money as a consideration in their plans – either what they could do to make a living or how to afford to go to Graduate School. One mentioned that he would have to attend Graduate School wherever he could get an Assistantship. One was considering teaching for a while to save enough money for Graduate School. The informant who had been rejected by all the Graduate Schools where she had applied was reassessing her goals and priorities as she began to look for a job locally.

When asked to estimate costs of living and income for the first couple of years after graduation, 9 respondents (41%) estimated that living costs would be more than their income, while 7 respondents (32%) estimated that their income would equal their costs of living. Only one respondent (5%) estimated income to be more than costs.

According to the local State Department of Human Services, the current "Poverty Level" Income at the time of this study was $718 per month ($8616 per year) for a one-person household and $962 per month ($11,544 per year) for a two-person household. Only 7 respondents (32%) estimated that their income would be substantially over the Poverty Level. Another 4 respondents (18%) estimated their income would be close to or slightly over the Poverty Level, while 9 (41%) estimated their income would be substantially under it. A total of 14 (64%) estimated future income under $10,000.

As a group, the male respondents estimated lower earnings, with none marking over $10,000, while 7 of the female respondents (44%) estimated over $10,000. But only 3 estimated income over $15,000, and no respondents marked the income category "Over $20,000."

When asked about substantial training or education in a field other than Art, 10 of the respondents (45%) said they would not mind working in a specific field where they had training or education. And 3 respondents (14%) said they were currently working in their Alternate Area of Expertise, such as Music and outdoor adventure sports. Only 8 respondents (36%) indicated that they had taken job-related college courses.

Future Art Plans

The respondents seemed to have a high durability of commitment to Art. When they were asked how important it was for them personally to continue creating artworks after graduation (durability of commitment), 82% indicated that it was very important to them to continue to express themselves through Art, to create at some level, and to grow as an artist. One respondent said, "Making Art has become the center of my life. I expect that to continue."

But there was an important gender difference in the responses. While all of the male respondents said that continuing their artwork would be very important to them, 25% of the female respondents were planning to wait and see what circumstances developed after graduation. One female respondent commented that her continuing to create would depend on having an adequate studio space somewhere. This was probably even more important for majors in Printmaking and Ceramics who have had access to highly specialized equipment and facilities during their matriculation.

The respondents had a fairly low sociability of commitment. When asked how important it was to eventually earn recognition for their Art, only 32% indicated that it was "very important" to earn recognition. Another 23% said it was "important but" if necessary they would be an artist in isolation. And 41% said that it was "not very important" to gain recognition. And 2 males majoring in Ceramics implied that being able to sell their Art was more important than gaining recognition.

It is possible that more respondents were committed to showing their artwork than were committed to earning a big reputation in Art. One informant said that she was more interested in having her work touch many people in the general public than in earning a reputation in the elitist Art world. Another informant said he envisioned an even balance between creating artworks, earning a reputation in order in order to spread his ideas, and being an Art professor who could help college Art students.

Graduate School Plans

Many of the respondents (73%) were thinking of going to Graduate School -- most in Studio Art but a few in Art Education or Graphic Design. But later only 45% indicated specifically that they felt it was likely they would go to Graduate School.

All of the informants who were interviewed were hoping to go to Graduate School. A couple mentioned that they felt their undergraduate education best prepared them for Graduate School. At the time of this writing, there was no official way for graduates from this Art department to do a Master's degree at this university with a major in Studio Art or Art Education. Although, there was an unwritten rule that they could not be admitted into the M.F.A. program in Studio Art here, one informant who could not relocate was hoping that the rule would be waived for her.

The informants knew that there would be stiff competition for M.F.A. slots in other states, and there was no guarantee that they could get accepted. So although they could decide where they preferred to study, in reality they would go wherever they were accepted (and possibly where they could get an Assistantship). One mentioned that even after completing an M.F.A., the employment prospects still might not be good. She commented that it was easier for people not to think about the job market until they had to face it.

Social Goals

A number of the respondents expressed interest in teaching Art in public schools or in college. And of all the 6 informants interviewed had goals for helping or educating people in some way. One informant who was interested in public artwork or Art with a social message wanted to work in a museum or gallery. The other 5 informants wanted to teach Art at some level.

Connections Between Matriculation and Future Plans

When the respondents were asked what connections they saw between their matriculation and their plans for the future, some of their written responses were introspective and deep, but many of them were rather superficial and 2 were left blank. Perhaps this indicated that they really had not thought specifically about such connections in this way before.

Connection: Continuing Art and Teaching Art

The connection most commonly mentioned by the respondents was that they were being prepared for continuing to create artwork (41%). This was perceived as important since 82% thought it was very important for them to continue creating Art after graduation. The connection of matriculation with future teaching or other Art-related jobs such as museum work was mentioned by 18% of the respondents.

Connection: Going to Graduate School

The connection with going to Graduate School was mentioned by 23% of the respondents. The six informants all mentioned wanting to go on to Graduate School in Art. One informant said she had learned to be able to talk about her work, and to be able to produce consistent work, and to have ideas that were at the graduate level. The informants also mentioned learning about the process of getting into a good Graduate School, building a good portfolio in order to get admitted, and gaining the range of technical Art skills needed "to secure a teaching assistantship to help pay for Graduate School."

Connection: Habits, Skills, and Patterns Learned

Another 23% of the respondents, either directly or indirectly, implied that they had developed habits, skills, and patterns that would help them in the future. One informant indicated that she had developed the essential habit of "lifelong learning." Another informant in particular had exercised a great amount of persistence and patience, juggling her multiple priorities and getting everything done. One respondent wrote that the skills learned while obtaining a B.F.A. were not particularly important, but the habits of work and thought were of paramount importance. Tongue-in-cheek, another respondent wrote, "School helps instill the work ethic and being a student helps prepare for poverty." Another wrote,

> The classes. . . are also helping me to think about various issues of world and national importance, and to think for myself, and to understand myself much more than I have in the past. All of this is important for me in making me more flexible

in taking on new jobs and trying things that I never would have considered before.

Two respondents compared their approach to Art with their approach to life. One wrote, "I hope my Art continues to develop – I see it like life ∿∿∿. I have a hard time seeing life in definite stages." About connections of the present and the future, one informant said, "Oh, it's like my paintings, you put down a layer and another layer, and eventually you're going to get there. And you're going to get there. That's the way life is: just keep going."

Skills Still Needed for Future Plans

Several of the informants mentioned practical job-related skills that they thought they still needed to learn and doubted they would have learned before graduation. One mentioned needing money management skills. An informant who might be teaching Art in public schools said that she did not think she would have all the needed skills by graduation because she saw teaching as requiring "political" skills. The informant who was graduating but had not been accepted into a Graduate School was reassessing her practical job skills and thought she needed "to be able to run a computer and things like that." She said, "I suspect I have learned a certain amount of persistence and discipline but no direct job skills."

Needed Program Improvements As Seen By The Informants

Several informants described changes they would like to see the Art Department make that would help better prepare Studio Art students for their future. One informant wished for a course in economics or money management specially designed for arts majors. He also commented that it was a problem for each student to have to get all Art career advice individually from the Art professors. Instead, he thought there should be a practical career-oriented course that informed students about what they could do with a major in Art and how to prepare for that.

Another informant felt that the Art Department should be providing more career guidance, saying,

> I really love the Art Department. I think they're a really strong, great department. But nobody ever tells us what we can do after we graduate. What do you do with a degree in Art? . . . The Art Department is concerned with doing -- with making Art, and critiques and so forth. But I really think they should have something there in the department office that told you what jobs are available and what you can do with your degree after you graduate.

Another informant perceived that a course in Museology was extremely important for Studio Art students. Although a couple of the 22 respondents were interested in working in Art museums, apparently most Art students perceived it a burden to have to take the first introductory Museology course which was a prerequisite for the applications course. The one informant who had taken the courses suggested that the applications course be set up without a prerequisite and required of all Studio Art majors since it was so relevant to Studio Art and so helpful in learning Art career skills.

Implications and Conclusions

This case study is definitely not about all Junior and Senior Studio Art students. It is only about the 22 respondents who chose to complete the survey and turn it in, with more detailed information about the 6 informants who were interviewed in depth. It appears that the respondents were the Studio Art students who had social values that were high enough for them to want to cooperate and communicate and economic values that were high enough for them to be willing to think about their future finances.

The literature showed that Art students tended to have values systems and personality traits that might make working at certain jobs more difficult. Examples that were mentioned by the informants in this study were not liking a job that involved a boring routine or not liking to be a "pushy salesperson." Although some had already had negative job experiences, their responses indicated that many of them would try to support themselves after graduation with whatever "odd jobs" they could find. The problem with taking any jobs available without analyzing and choosing jobs carefully is that they might risk getting more disillusioned by trying to do jobs for which they are unsuited in personality and values.

It is important for everyone to learn to understand their personality traits and learn to compare those to what is needed for particular jobs before they attempt them. A good example of this is the fact that a high percentage of the respondents in this study were thinking of teaching Art to support themselves. It was likely that they had only considered liking Art and liking people and may not have considered which personality factors are needed for success in teaching. Extroverted teachers are energized by being with people and still have energy left over for other pursuits at the end of the day. However, Studio Art students in general are inclined to be rather introverted, at least to some degree. If they happen to be strongly introverted, many hours of contact with numerous students during the school day may be an almost unbearably draining experience. For anyone planning teaching as a career, this is an important aspect which should be considered but seldom is. The informant who said it would be "quite fun" to teach Art all day and then go home and do Art at night had obviously not tried that yet.

The respondents seemed very dedicated to Art; some said it was the most important thing in their life. It appeared that creating artworks was the primary focus of their educational experience. Ten of them (45%) were spending more than 30 hours per week creating artworks. The traditional tendency in institutions of Art training has been to stress the quality of the artwork produced while neglecting essential survival information (Whitesel, 1980). Since Art was the major focus of the respondents in this study, most of them did not take any job-related courses unless those courses were also Art-related.

More than twice as many females as males (16 to 6) participated in this study. From the non-participants who could be identified, that ratio appeared to hold fairly true for the rest of the population also. A few gender differences did appear in the data. In general, the female respondents had less commitment to continuing Art, less confidence in their Art career skills, more diverse and demanding interests outside of Art, were spending fewer hours each week doing artwork, and were less likely to already have a satisfactory job they could continue after graduation, while they estimated a higher rate of income after graduation.

In general, the respondents were very complimentary about the quality of their Studio Art courses. They felt that they were well prepared to continue creating artworks. Although most of them did not consider earning recognition for their artwork to be very important, most (82%) thought it was very important to continue creating Art after graduation. Some also felt they were well prepared to get accepted into M.F.A. programs, and 73% were considering going on to Graduate School. Many felt that their undergraduate experiences were specifically preparing them to be Graduate Art students. This created a puzzling obstacle for many since they could not be accepted into the M.F.A. program at this university.

At this university, the B.F.A. degree in Art generally required five years of college work. Tuition was rising steadily almost every year at this time, and Art materials and supplies were very expensive. The respondents were apparently not from wealthy families. Most had chosen to attend this institution partly because it was close to home and relatively economical. Many of them were working at part-time or summer jobs to help pay their expenses. Some of them (41%) said one of their reasons for attending college was to get a better job after graduation.

Traditionally, Art training institutions have served to socialize the students into the role of the artist, teaching them to value "marginality" and even to expect to have low incomes (Field) rather than teaching them to prosper. Accordingly, after all the expense and time the respondents had invested in their education, many of them were expecting to have a very difficult time after graduation. Half of them were expecting to support themselves through "menial jobs," "odd jobs," "anything that won't degrade" themselves, or "anything that pays a half-way decent wage." For the first couple of years after graduation, at least 41% of them were expecting their income to be substantially less than the current "Poverty Level" and only 32% estimated that their income would be substantially above it. Only one respondent estimated income would be more than the costs of living for that period. So in that sense, the respondents were spending five long expensive years preparing for Poverty.

There was a tendency for the respondents to rely heavily on Art faculty for career guidance. In addition, such career guidance was received not as a group but individually in critiques and advising sessions with Art professors one-on-one. The quality of the guidance depended greatly on student / professor rapport and the individual career knowledge of every Art professor. The advisement described by the informants seemed to relate primarily to going to Graduate School. Since the Art professors worked most closely with the students, it appeared that they were the key to a better advise ment system.

One informant commented that the system of having each student seek career guidance individually from the professors was ineffective and suggested that the Art Department should have a career-oriented class to tell Art students about what they could do with a major in Art and how to prepare for that. Another informant said that nobody in the Art Department ever told them what they could do after they graduated; she thought that, "they should have something there in the department office that told you what jobs are available and what you can do with your degree after you graduate." It appears that the best way for the respondents to receive career guidance would be within the Art Department, with both a career-oriented class and some sort of collection of Art career materials available in the AA Building, where the respondents spend so much of their time for five years.

It was beneficial that the Art Department had allowed students to prepare for an Alternate Area of Expertise by structuring the program so that many job-related courses could be substituted for Studio electives. However, it did not appear that the Department had encouraged students to do this. The main emphasis in the setting was on Art. And all the types of recognition important to the students were judged primarily on the quality of artwork only. There were simply no immediate Art rewards for taking job-related classes. The respondent who had taken practical courses in Museology and Graphic Design had done so on her own initiative and had gone to great lengths to fit the courses into her program of study. In general, the respondents were focused very strongly and almost single-mindedly on their work in Studio Art.

The policy in this Art Department was that the responsibility of the faculty was to help the students become the best artists possible -- "good enough to make it in New York if they wanted to move there" -- not to worry about whether they could find a job after graduation. But, the literature mentioned that each year only about 5% of the new arrivals in the Art district of New York City could expect to succeed (Simpson). And, it appeared that the respondents were not being equipped with all skills needed in New York either since most (82%) indicated that they needed help in learning business and marketing skills that were essential for Studio Artists. It is important to remember that it is difficult for even great artists to create if they are in dire financial straits and stressed out over factors in the Financial Sphere.

Because of their heavy reliance on Art people for advice and support, the respondents might have been unaware of any resources available to help them outside of the Art Department. None of the respondents had gone into the campus Career Services (C.S.) Center for help. One informant who was wishing specifically for someone to help her was not even aware of the existence of the Career Services facility. It was possible to take courses on this campus for many years without being aware of the C.S. Center. This seems to imply that a better marketing program for C.S. could help.

Although it was probable that Art students also needed technical Art career assistance not available at that facility, there were some features of Career Services which could definitely help them. One example was the assistance available for students in writing resumes; 45% of these respondents said that they needed help writing resumes. Another example was availability of career information. C.S. had complied an informative handout entitled, "What You Can Do With A Major in Art" which was available in abundance at the C.S. Center -- where Art students never went. This seems to imply that some sort of "outreach" program for C.S. would help. For example, C.S. could send relevant materials out to appropriate academic departments in order to better serve the students. And since Art professors seemed to be primarily responsible for the career advising of Studio Art students, perhaps there might be some way that C.S. could work with the Art professors to create a better system.

The literature showed that studio artists need good business and marketing skills in order to survive as artists (Caplin). Their survival also requires good social and political skills, which may even be in conflict with their value systems. In fact, becoming successful as an artist may have little to do with artistic talents (Getzels et al., 1976).

Also, those in Studio Art must have some steady source of employment other than Art (Hendricks; Getzels et al., 1976). But often instead of cultivating an Alternate Area of Expertise where they can be paid well for their time, artists resort to menial, low-paying jobs (Reuter). Studies have shown that chronic disturbances of various types can impair creativity and production of creative Art (Fried; Hatterer), and these disturbances can include financial problems and stresses as well as problems in personal relationships.

Traditionally college Art graduates have had trouble finding good jobs; one study showed that only 45% of those employed a few years after graduation were working at jobs that generally required a college degree (Hecker). Typically Art students came from middle class families who generally helped support them through college but could not support them indefinitely (Strauss; Simpson).

Research has shown that while in college Studio Art students need more career counseling and career information than they have traditionally received (Gatlin; Whitesel, 1980). The professional schools of Art may recognize the financial and career needs of graduates since many of them have offices where students can obtain career counseling and placement assistance, while very few state universities have established such Art career advising centers.

However, for many years typical American artists have been educated at universities, not at the professional schools of Art (Rosenberg, 1973). Each year about two-thirds of the total of approximately 15,000 graduates in Studio Art have been educated at publicly-supported colleges or universities, compared to about 1,500 Studio Art graduates from the professional schools of Art (Brown). The middle-class status of Art students, with limited college funds and strong parental ties, may be a very important factor in their decision to attend an economical, near-by state-supported university. At any rate, it appears that the Studio Art students at state supported colleges and universities are just as committed to their Art as students at the professional Art schools (Whitesel, 1974).

Therefore, all faculty and administrators in university Art departments must realize that their responsibility lies in creating whole functioning artists who are prepared not only to continue to create Art after graduation but also to somehow support themselves financially. It is important to remember that these future artists have needs in all four of the Spheres of Life: Personal, Art Career, and Financial Spheres, as well as in the Educational Sphere. (See Figure VI - 1 on page 207.)

It might be argued that university Art departments do not prevent their students from preparing for their financial future. But that is not good enough. Undergraduate students do not always have the wisdom to know what knowledge and skills they are going to need after graduation. Obviously, that is one reason there are required programs of study in colleges and universities. Therefore, needed programs in Art career information and counseling should be provided and integrated into the required Studio Art curriculum. This is extremely important for the future of Art and for the future of thousands of dedicated Studio Art students, whose artistic skills may be totally wasted after graduation without adequate skills to cope with their Financial Sphere of Life.

Suggestions for Further Research

This was an exploratory study done in an area where there has been very little previous research. Because of the size of the population on a national level, it is hoped that more researchers will become interested in studying the undergraduate experiences and career attitudes of Studio Art students at state colleges and universities. It seems particularly beneficial to conduct qualitative studies in this setting in order to find out what the participants really think. Also it seems advisable to conduct additional studies using multiple data-gathering techniques, each best suited for gathering certain types of data and all working together to form a more complete picture. Copies of the survey questionnaire, consent forms, and lists of interview questions used in this study have been included in this volume in hopes that they may be of some assistance to future researchers. Researchers are particularly invited to utilize the SoL model introduced in this volume as a way to organize research data and to view the development of Art students and artists holistically.

It would be particularly beneficial to conduct future studies of Studio Art students in such a way that data could be obtained from all the participants in the group, instead of only the most socially and economically oriented ones. It seems likely that any future career problems would be more severe for the type of Studio Art student who is less likely to participate in such a study unless specifically encouraged by professors and peers. Total participation could probably be accomplished by enlisting the help of Studio Art professors before the semester began in order to administer the initial instrument during the first class meeting of the semester when all students enrolled in any given course would be gathered together in the classroom. At a large university, this effort may require a team of researchers in order to contact all relevant classes during the first day on the schedule.

From the data in this study, it appears that some very interesting and enlightening research could be done on student social groups within Art departments. Apparently the social experience is very different for a Studio Art student in Printmaking or Ceramics from what it is for a student in Painting, Drawing, or Watercolor. No doubt it would be possible to do an entire research study on relationships between Art students. Since Art students are inclined to discuss their plans and expectations with other Art students, it would be interesting to know how influential Art students are in forming the career attitudes and expectations of each other.

And it seems that longitudinal studies which follow Studio Art students a few years after graduation would be extremely enlightening. The first few years after graduation are probably extremely important in determining whether or not these young artists will continue to create artwork. Also by that time, they may be able to articulate which factors in their undergraduate educational experiences were helpful in their future career and which were not.

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APPENDICES

APPENDIX A: SURVEY QUESTIONNAIRE WITH COVER SHEET

To the Art Student:

As a former graduate of the Art Department, I am interested in the attitudes and plans of Art students. This survey is part of my graduate research. I hope that this study will help faculty and administrators to better understand Art students. Also, it will give you a chance to reflect on your own program, without involving any foreseeable risks to you.

Your name will not be on the questionnaire. Any information that you give me will be kept confidential and any quotes used in the final report will be anonymous. You may notice a code number on your form. This code will help me assure your confidentiality. These forms will be kept in a private file in my home ( ) and I am the only one who will have access to the codes. If you have any questions about this research, I can be reached by calling 992-4665. Your participation is voluntary and you can refuse or withdraw at any time without penalty. Thanks for your help!

Eva Thaller, Researcher

— — — — — — — — — — — — — — — — — — —

I have read and understood the explanation of this study, and I am willing to participate.

Date ____________ Name (Print) ____________

Signature ____________

In addition to this written survey, I will be conducting informal interviews lasting about 40 or 50 minutes. These interviews will be scheduled at a time and location convenient for you. If you are willing to participate in an interview, please give me information about how to contact you.

Phone - residence ____________

Phone - work ____________

Studio Phone or A&A Room # ____________

In order to receive a brief report of the results of this study (available next winter,) fill out this address label. Since it will not be mailed until then, please use your permanent home address.

Code ______

____
Name (Print)

____
Address

____
City State Zip

BEST COPY AVAILABLE

For fill-in-blank questions, please PRINT your answers. Code ____
Any comments you want to make will be appreciated too! Write
them in the margins or in the comment space on the last page.

Demographics

1. Classification: Jr. __ Sr.__ Other____
2. Major(s) ____________________

3. Degree you are working on __________________
4. Area of concentration in Art ____________________

5. Expected graduation date (Sem., Year) ______________
6. Age ____________________

7. Sex: Female_____ Male _____
8. Marital Status________________

9. Have you passed your "portfolio review" already? Yes ____ No _____
9a. If not, are you signed up for "portfolio" this semester? Yes ___ No ___

College

10. What were your reasons for deciding to attend_____ instead of attending another college or art school?
____
____
____

11. What are your personal reasons for getting a college education? ____________
____
____
____

12. What are your studio Art electives and why did you choose those to take? ______
____
____

13. What are your non-Art electives (list department and course name) and why did you choose those to take?
____
____

14. If you have had substantial training or education in a field other than Art, please describe it. How would you feel about working in that field after graduation?

____

____

____

Economics

15. How are you paying for college? (Check all that apply.)

Scholarship__ Loans__ Work__ Parents__ Spouse__ Other __________

16. Are you working at a job while attending _____? What do you do; how many hours do you work? How would you feel about continuing that job after graduation, if necessary? _______________________________________

____

____

17. How much money have you made selling your artwork? _______________

____

18. While attending ________, where do you live and how much does it cost you each month to live there?

____

____

19. Where and with whom do you expect to live after graduation? _____________

____

20. How do you expect to support yourself financially after graduation? __________

____

____

21. After graduation, how much do you expect it to cost you to live per year for food, housing, transportation, art supplies, etc.?

$2000/ $4000___	$4001/ $7500___	$7501/ $10,000___	$10,000/ $15,000___	$15,001/ $20,000___	Over $20,000___

Artwork

22. Approximately how many hours per week do you spend doing art now? ________

23. Do you do art not required for courses, and if so, when and how often? _________

____

24. List any art competitions that you had work accepted in. Also list any other awards (prizes, scholarships, etc.) you have received for your work.

____

____

____

25. List any previous or future scheduled exhibit(s) (solo or small group) featuring your work.

____

____

26. List any galleries or shops where you have work for sale. ____________________

____

27. List any places you have exhibited your work not covered in the questions above.

____

28. Which of the art-related activities below are you well prepared to do already? Check all that apply.

__ 1. Obtain good slides of your artwork
__ 2. Present your art to dealers, gallery managers, musuems, etc.
__ 3. Get a resume prepared.
__ 4. Handle business aspects of Art such as taxes, contracts.
__ 5. Get art prepared to exhibit/sell (matted, framed, etc.)
__ 6. Arrange publicity for artwork and exhibits.
__ 7. Find exhibit space or sales outlets.
__ 8. Locate loft or studio space.
__ 9. Find a job to supplement your art income.
__10.Other ____

29. Which of the above tasks would you like help in learning to do?
1.__ 2.__ 3.__ 4.__ 5.__ 6.__ 7.__ 8.__ 9.__ 10. Other _____________

30. At this point in your life, in which one of these categories do you think that you belong?

Art Student____ Somewhere Between Art Student & Artist____ Artist____ Other______________

31. How important is it to you personally that you eventually earn recognition for your art?

____

Plans

32. If you have started making preparations for after graduation, what have you done?

__ Have thought about it.
__ Have discussed it with someone.
__ Have asked someone for advice.
__ Have started getting information (books or materials.)
__ Have taken job-related courses.
__ Have prepared a resume.
__ Have prepared a portfolio.
__ Have applied to graduate school(s).
__ Have applied for job(s).
__ Other ____

33. If you have discussed your future plans with someone or asked someone for advice or help, who were they?

__ Parent(s)
__ Spouse
__ Other student(s) majoring in Art
__ Student(s) not majoring in Art
__ Graduates of Art Department
__ Art Professor
__ Professor in other department
__ Staff of University Liberal Arts Advising Center
__ Staff at University Counseling Center
__ Staff at University Career Planning and Placement Center
__ Other ____

34. Which of the following options would you consider after your graduation? Check all that are possible.

__ Work full-time on your artwork to sell.
__ Work full-time in an art-related job (museum, gallery, teaching, etc.)
__ Work full-time at a job not directly related to art.
__ Work part-time at a job and part-time on your own artwork.
__ Create art in your leisure time.
__ Go to Graduate School to major in Fine Art.
__ Go to Graduate School to major in a field other than Fine Art.
__ Other ____

35. Among the options you would consider doing after graduation (work, art, lifestyle, etc.) which do you think you are most likely to do? ______________

____

____

____

36. How do the things you are doing while in college (study, work, art, etc.) relate to what you expect or hope to do after graduation? ______________

____

____

____

37. How important is it for you personally to continue creating art after your graduation?

____

____

38. Are you willing to move to another town or state after graduation for a job, study, or Art opportunities?

Yes __ No __ Don't know __ Other ______________

39. How much do you expect to personally earn annually for the first couple of years after finishing your undergraduate degree?

$2000/ $4000___	$4001/ $7500___	$7501/ $10,000___	$10,000/ $15,000___	$15,001/ $20,000___	Over $20,000___

40. Any other comments: ______________________________

____

____

____

APPENDIX B: INTERVIEW CONSENT FORM AND QUESTION LISTS

Code ____

Interview Consent Form

To the Art Student:

As a former graduate of the _____ Art Department, I am very interested in the attitudes, opinions, and future plans of students in Art. This interview is part of my graduate research project. I hope that this study will help faculty and administrators to better understand Art students. It will give you a chance to reflect on your own college program and will not involve any foreseeable risks to you.

This interview is an effort to get your opinions and thoughts that might be difficult to get with a written questionnaire. The interview will be audio-taped and the tape will be transcribed. Any information that you give me will be kept confidential and any quotes used in the final report will be anonymous. The code number on this form will help me assure confidentiality. Your name will not be in the transcript of the tape at all, only your code. The tapes themselves will not be used in the data analysis; only the transcripts of the tapes. This form and the tapes will be kept in a private file at my home ( ) and I am the only one who will have access to the codes. The tapes will be erased after the research is completed.

Your participation in this study is voluntary and you can refuse or withdraw at any time without penalty. Also, you have the option of reviewing the tape after this interview, if you wish. If you have any questions about this research, I can be reached at 992-4665.

Thank you for your help in this project!

Eva Thaller, Researcher

- -

I have read and understand the explanation of this research study and I am willing to participate.

Date ____________________ Name (Print) ______________________________

Signature ______________________________

Interview Questions – First Version

1. Why did you decide to major in Art?
   Probes: Do you also have a second major in another area and why did you decide on that? Why did you decide on your particular area of concentration in Art? Describe briefly what you are currently doing in your favorite art medium.

2. Describe your experiences with the _________ Art Department.
   Probes: What do you like or dislike about your art classes?
   If you were teaching the classes, what would you do differently? Would you teach other things? What kind of relationship do you have with your art professors? What affect have your Art electives had on your thinking?

3. What do you like or dislike about your college program as a whole?
   Probes: How do you feel about the required "general curriculum" courses?
   What affect have your non-Art electives had on your thinking?

4. What place does Art hold in your life now?
   Probes: How do you normally divide up your time and energy each week for artwork, academics, friends, pets, family, and so forth?
   If there is not enough time for everything, which activities do you put first?
   (Example: studying for an exam vs. working on an art project.)
   Do you work best with or without deadlines?

5. What are your main goals for your life?
   Probes: In your opinion, what are the most important things in life?
   What are your career goals? What are your personal goals?

6. What do you think your life will be like ten years from now?
   Probes: What plans have you made? What will you be doing? Will you have a family? For whatever profession or career you are planning, what is your concept of what that life is like and what would you like or dislike about it?

7. What kinds of jobs have you had and what did you like or dislike about them?
   Probes: What kinds of jobs would you consider doing? If you had substantial training or education in another field, how do you feel about working in that field? How have these experiences affected how you feel about your plans for the future?

8. What connections do you see between what you are doing now and your plans for the future?
   Probes: What skills will you need for the future and do you think you will have the skills you will need before graduation?
   If not, do you know some way to get them? Who can help you?

Interview Questions - Second Version

1. Describe one particular piece of your recent artwork and tell what is important about it to you.

2. Tell me about how you decided to major in Art. Tell me about how you decided on your particular area of concentration in Art?

3. Describe the undergraduate educational experiences you have had majoring in Art.
   Probes: Tell me about the people, things, groups or events are an important part of this experience.
   Describe your relationships with the Art Dept. professors and administrators.

4. Describe what you think your future might be like (perhaps for the next five years.)

5. Describe how your college program has (or has not) prepared you for your future.
   Probes: What skills will you need for the future and do you think you will have the skills you will need before graduation? If not, what ways do you know to get them or which people do you know of who can help you?

6. Tell me what it would be like If you had a magic wand and could design a whole ideal college art program.
   Probes: What classes would you want taught? How would you want them taught? What kind of relationships would the professors have with students? What other things would be done in the department?

7. Tell me what you think about the "art world" and how you will fit into it after college.

APPENDIX C: TRANSCRIPT OF AN INTERVIEW

INTERVIEW TRANSCRIPT

Researcher's Note: Since I had spent some time talking with this student before the interview, I had a lot of information about her that had come through our conversations rather than through the interview. Below is an excerpt from notes I had made after one conversation. Since this was my first interview and because of the nature of the student's situation, much of the text of this interview was conversation between us or even my attempts to cheer her up or to assist with "career counseling." Student 3 (S3) appeared to process information kinesthetically: she spoke very slowly, with long pauses, considering her words very carefully, eyes often downcast as she spoke.

Excerpt from Observation Notes made 4-18-91

Student 3 (S3) is the only one in Senior Painting studio room. So far, she seems to be the only one who ever paints here. I went around the room trying to spot my survey forms in the work cubicles belonging to the various senior Painting students – none completed but I found one where Prof. X____ had left it for the student. I put note on top of cover sheet ("Please fill this out and place it in my box [brown cardboard] above the faculty mailboxes in the Art Dept. mail room.") and placed a copy of the survey and the note in a fairly conspicuous place in each cubicle in the room.

S3 didn't know when the others were painting but she wondered if they were coming in during the weekends. She said that during the first part of the semester, the class had frequent group meetings. Then Prof. X___ was disappointed in them because they were not working as hard as he thought they should. The last part of the semester, they just had not been meeting. She said it was probably a combination of their not showing up and Prof. X ____'s not wanting to meet. I told her that the situation in this studio room was very different from that in the Junior Painting studio, where the whole group is there at classtime.

I told S3 I had only scanned the completed surveys but that I had noticed that she was hoping to go to Graduate School. She said she had started applying "late" – that is, she didn't start applying until January! And she applied to very popular schools. One school specifically said (in her rejection letter) that they had had 102 applicants for only a few grad slots. She applied to six schools; she had received rejection letters from four, a nebulously worded letter from one which she couldn't tell was acceptance or rejection; and still hadn't heard from one school. She had not decided what to do yet if she did not get accepted somewhere.

ET = Eva Thaller as Interviewer
S3 = Code for Student Being Interviewed
F1 ____ (etc.) = Faculty Code
A1_____ (etc.) = Art Administrator Code
X __ and Z__ = Visiting Artist faculty

ET: I got your consent form signed, but just to make sure – I do have your permission to tape this interview, right? [S3: Yes.] Now. I have devised about 8 questions. And I'm still not sure how good the questions are. I've only done the interview with one person (field test.) So something like this is in a constant state of transition. (Laugh.) So if the questions don't make any sense you can tell me. [S3: OK.] And I can change them for later. And there may be some overlaps with some of the stuff that you had on the survey sheet because some of the people I won't be interviewing. So some of it may be duplication. [S3: All Right.]

Question 1A ET: OK. My first question is about Art. And the first question is "why did you decide to major in Art?"

S3: It was something I've wanted to do all my life. And it's something I've done on my own all my life, ever since I was a little kid, I guess. And also then when I was younger, I was a biology major and I had the opportunity to take a couple of art classes. And I liked it better than anything else and did better in that than anything else. I guess that's about it.

ET: I'm curious to know why you originally thought that you wanted to major in biology. What got you into that?

S3: Uhhh. A lot of pressure from my family, really. I came from such a small town that nobody there could possibly ever imagine that you could ever do anything in art at all. (ET: So biology was a practical choice.) Oh, yeah. Something that you could teach! You know, I was in a basic little college that was basically just an Education school. And I'm still pretty interested in that (teaching biology) but not enough to go back and get a degree in it.

ET: OK. Now you don't have a second major in another area at this point, do you? [S3: No.] OK. Now as I understand it, your particular area of concentration is Painting?

S3: Uh-Huh. And I almost have one in Drawing too. I'm like 3 hours short of a Drawing concentration too.

ET: OK. Why did you decide first on the Painting concentration?

S3: I think (umm) just when I first began it was what interested me the most and it was actually pretty hard. And I don't know – I guess just the 2-dimensionality or whatever of it interested me the most 'cause it's about the same as with Drawing. I guess I liked the Painting a little better when I first started 'cause it seems like you get kind of more finished a product in a way.

ET: Now – you liked it better than other things that you had tried, you mean?

S3: Right. Then I picked Painting over Drawing, I guess, 'cause I'm producing something that is kind of more finished in a way. And that doesn't necessarily interest me now, but I think it did at first.

ET: Uh-huh. If someone had never seen your work, how would you briefly describe what you are currently doing in your main medium?

S3: Uhhhhh. Probably what you see here right now is just experimental. But, over the majority of the year, uhh, I've kind of tended to depend or tend to be kind of probably be a "minimalist" if you're summing it up. And my interests mainly are concerned with ummm the natural world. I use a lot of organic kinds of shapes . And I've gotten equally interested in the content as I am with producing an object ——

Question 2A ET: OK. Now I want you to describe your experience – on some of these questions if the question doesn't make sense, I have some "probes" and ways of rephrasing them. Describe your experiences with the University Art Department.

S3: Well, overall I guess it's been really good. Ummmmm. . .

ET: Is this your fourth year of taking classes with them or had you had Intro. courses somewhere else?

S3: I had a few Intro. courses somewhere else, but it's basically my fourth year. I took one year just part-time and three years full-time.

ET: OK. What do you like or dislike about the Art classes? [S03: Uhhhhhhh.] And also another way of thinking of it, is if you were teaching the classes would you do anything differently or are there things that work really well that you like?

S3: I guess one of the things that I've liked better that has taken place here, but isn't so much right now in my painting class, is just more group interaction that's formally enforced or whatever. Uhhh. I guess this semester has been a little different. For one thing, I have a Visiting Artist. He's not really part of the regular faculty. And you know, we just haven't even really had a real group critique like I kind of expect to have, for one thing. But uhhh, that was one of the things I have liked here I guess better, is when there is more group interaction and too it depends in part on the students in the class and how much they're willing to interact when those take place.

ET: Yeah. That's not one of my questions, but I want to go off on a tangent and ask about that because it's so different with this group. And I assumed that all the people in this studio were seniors at the same level and had started at the same point, but then one told me yesterday that he was a junior. It's so different with what seems to be going on than what's going on with the "junior level" studio down there. And I wondered, is it the people here? Or is it their reaction to the painter? They seem to love him down there. There is all this camaraderie? and you know they're always there during the class time. (Laugh.) Do you know what the difference is?

S3: Uhhh. Probably some of both. Just the group of people who are in this studio, I guess, haven't always been the most enthusiastic in the school. Then also too though some of the people here have some of the more – well I don't really want to say "eccentric" – but "more unconventional" ways of approaching art than I know most of the people do in other places in this school. And that's, you know, a little bit of a problem when the instructor is more conventionally oriented and just thinks of painting as something on canvas. And that's his idea of art. And — (ET: So have they had conflicts with him over that?) Well, I wouldn't really say "conflicts." I guess that all that I can really think of to say is that some of the people here have put a lot of energy into doing experimental things and then it seems like X____ just kind of basically just wants to look at paintings on canvas. And that's my impression.
(ET: And so he acted like the stuff that they had been doing was not part . . .)
Well, he just wanted to discuss the paintings, right.

ET: Who taught the Painting IV last semester. Was it X___?

S3: No, another visiting painter, Z___. So that's the thing too about this class. For a whole year we've had Visiting Artists. And that's kind of unexpected. Uhhh. We were expecting to be taking it from a regular faculty member. (ET: F1___?) Yeah, it would have been F1___ probably for the year. And everything has just been changed from what our expectations were. I know that has been part of the problem. Everyone in here is pretty quiet too, as far talking in critiques and things like that, and that makes it probably more tense for both instructors and us.

ET: So what was it like with Z____? How did they do with her last semester?

S3: Uhhh. There was more work done, I think . But it still seemed different than some of the other classes we'd had.

ET: You were probably with the same group of people last year. [S3: Right.] Were they real different with the professors last year? Was the kind of group atmosphere . . .

S3: I just think with the regular people (faculty) maybe they can pull some interaction out of people better since they are used to them or whatever. But uhhhh, with Z____ (last semester) it did seem to go a little better but just uhhh . I think it's always hard in that kind of situation for everyone. And in her class we didn't really have a group critique either. Which is kind of different. Like this class hasn't had a critique in a year and a half. (ET: So you've been disappointed all year.) Yeah ! Oh, yeah, critiques aren't fun, but I feel like you get something from it.

ET: They're good for you. [S3: Yeah.] So you think that the people then are just — the reason I'm asking about this is that I've been puzzled by it, you know, just for the past week or week and a half, and I've wondered. Are they working elsewhere or have they just kind of started coasting?

S3: Well. I think people are just coasting now. I'll have to admit that I am. 'Cause we aren't doing anything for the painting class. And we basically have just , you know, been told now that he's going to review 5 paintings. And I – gosh, I've done something like 8 or 9 paintings this semester. And then with me too now, I'm having to go out and look for jobs and things too. And I've, you know, don't have that much enthusiasm for painting right now.

ET: Do you know whether any of this group (other painting majors in that studio) is going on to graduate school or not? [S3: I was the only one who even applied.] I hope I can get surveys back from some of them. It would be interesting to know what they are going to do. (chuckle) If they've gotten totally disillusioned with the whole thing or what's going on. Uhhh —— Have there been things that you thought should have been taught in the Art department that haven't been taught?

S3: Uhhh. . . Well, possibly but, you know, I know what the budget is like in this state. It's like, I think they've done exceptionally well with what they have to work with as far as money goes. It's going to be even worse in the future.

ET: Yeah. It's not sounding good. Uhh. What kind of relationship have you had with your Art professors? I'm asking this in general, but I realize that it may have also been different with every one of them. You've told me a little bit about the past year. What has it been like the rest of the time? Or with the others? You're taking watercolor and drawing now still too?

S3: No, I'm just taking watercolor and art history right now. Well, you know, with 3 or 4 other people I feel on pretty friendly terms. And the rest, you know, of the people I've had are people I'd say "Hi." to in the hall or whatever.

ET: So several of them you actually have a fairly close relationship to – you know them fairly well.

S3: Uh-huh. A lot of the people (faculty) here are really, really nice. There are some that aren't, but that's really the minority.

ET: OK. Uhh. Let's see now. You've taken as art electives, outside of your major area, you've taken drawing and watercolor. Have you taken other things? Have you taken sculpture and ceramics, . . .[S3: Oh, yeah ! Like Sculpture I and Photography and Film Design.] What effect have your art electives had on your thinking? Have they made a difference?

S3: Oh, yeah! 'Cause I'm in the B.F.A. Honors Show. . . Probably because I've taken Film Design and Sculpture, even though it was just one, I'm going to do a "video installation." It's like everybody just kind of expects you to just slap your paintings up on the wall for that but, you know, I just wanted to do something different and I'm doing a video installation. Which I'm real nervous about but real excited about at the same time 'cause they don't do that here.

ET: Yeah. It should be interesting to see people's reactions to it. [S03: Yeah.] That's good. OK.

Question 3A Now, your college program as a whole – what do you like or dislike about it as a whole program? [S3: Uhhhhh.] And one of the things I'm curious about is how people feel about the required general curriculum courses, the science, the social science, the English, and so forth. I'm not sure how much of that you took here. I don't know if you'd already had. . .

S3: I didn't take that much here. Uh. Before I came here as a student (in Art) I took maybe 5 or 6 classes outside Art. But before I came here I already had something like 125 quarter hours. So I didn't really need to take much else. But I definitely think it's a really good idea. Because right now I kind of think of what skills I could possibly have for a job and if you've taken something outside of Art , at least you have some ability to write and to communicate somewhat articulately. If all you ever did was come to studio art classes, I don't necessarily know that you could do that.

ET: So you definitely think that the Liberal Arts idea is a good idea with a core of courses. [S3: Uh-huh.] I guess probably for your non-art electives, you've used your biology classes, haven't you? [S3: Oh, yeah !] What effect did those classes have on your thinking, your approach to life, your art, anything?

S3: Well as far as my approach to art, I sometimes still use the biology text for images or get things from the charts. And I guess just as far as my life goes, I continue to be interested in the natural world, and go hiking and things like that. (ET: And probably when you look for a job, it will be something that's related to lab work?) It's possible, yeah.

Question 4A ET: What place does Art hold in your life now?

S3: It has seemed like the most important thing. But I don't know what I think now that I'm not going on, that I possibly might not be going on in it, academically anyway, what's going to happen.

ET: One of the probes that I have, one of the things that I'm curious to find out is how you normally divide up your time and energy each week when it comes to balancing artwork and academics and friends and family, and so forth.

S3: Uhhhhh. Well I definitely do more art than anything else. Like over this semester sometimes I would do something 7 days a week for art. Not necessarily 8 hours a day or whatever, but, you know, one weekend day I might read an article or something and then almost every single weekday I came up here almost all day. And uh usually I'd be here at least part of the day or to all the day on Sundays.

ET: OK. If there's not enough time for everything, what activities do you put first. For instance, if you've got an exam or art project due, which comes first? You've kind of had that with art history.

S3: Yeah. Probably the art. But you know, I've always done pretty well in art history too. And I tend to keep up with things, especially on art I'm usually ahead on, you know, we don't really necessarily have any set number of projects to do and usually I've just worked a lot and plenty of whatever whenever it was needed. And then I just kind of curtailed that a little bit for 2 days before the art history test or whatever.

ET: Do you work best with or without deadlines? It sounds like you work ahead of them. (Laugh.)

S03: Yeah. As far as the art goes, without deadlines. To get in an art history paper or an English paper, I have to have a deadline. [Laugh.]

ET: Yeah. It sounds like you've established pretty good work habits. The reason I wanted to ask those is . . . as soon as someone graduates there aren't any deadlines anymore. And if you have all of these other demands on you, you have to either artificially create a deadline for yourself or you don't produce any art.

S3: Yeah ! You know how this painting class has gone. And then X_____ decided 3 or 4 weeks ago that we all had to put up 5 paintings and then I , before that I was just kind of uhhhhmm working hard by myself. That was a little discouraging even in a way. [laugh] (ET: So you did better without the deadline !)

Yesss ! Then too though I can see where deadlines could really be bad if you're an artist, at least like by the time you're a senior or graduate level, you can't just say, "Wellll, I'm going to produce 5 paintings this semester." Either you do 8 or 9 or 20 or whatever. Or it might take you all semester to finish 3 or 4.

ET: Or even one or two, depending on the size or the content or the process you were going through. [S3: Yeah !]

Question 5 Uhhh. At this point right now, what would you say your main goals for your life are?

S3: That's where all the confusion comes in right now! [laugh] You know, I was last week, or let's say 6 months ago, I just thought I was going to go right through to graduate school and then uhhh look for some kind of teaching job and try to get my work in a gallery. And then, this week, now that I'm not necessarily going to graduate school or it's up in the air, I'm thinking of looking for a, you know, even a non-art career, having to go back into some other field in school. (Loud noise of hammering in next room.)

ET: What . . . Well, this (hammering) is just what we need!

Question 6. ET: Let me skip on down to the next question where I ask, "What do you think your life will be like 10 years from now.

S3: (BACKGROUND NOISE !) I'd like to have enough to pay all my bills and have some left over. I've never been incredibly materialistic, but I do know that I want to be able to pay off my school loans and be able to drive a decent car and things like that. And at the same time, I'd also like to be exhibiting artwork. If I had some other means of making money I wouldn't even necessarily think that I would have to sell the art. But it's important to show it.

ET: Yeah. How important is it . . . of course, I understand the predicament that you're in right now, but it's like you said, you know, if you want to you can probably get admitted to a graduate program in December or even the next year. How important is to you personally to be able to teach? Because that's kind of what you're looking at now, isn't it?

S3: Uh-huh. Well, I think I'm finding out, in light of the fact that I haven't been admitted to a bunch of schools or whatever, that it's not as important as I thought. Now that I'm looking at having to pay off school loans and things [laugh] it's uhh not as important as I thought at all. It's more like whatever I could make decent money at now is about what it feels like.

ET: Yeah. Something that a painter told me when I was finishing my B.F.A., (He later went, "I said that?") But it made sense at the time. He said that if you want to teach in college, you go on and do an M.F.A. If you want to paint better, you paint. And uhhmmm it seems like unless you're just really and truly wanting to teach, it's kind of postponing the agony if you go on. And it definitely seems to me, I can understand the tension that you're under right now, but it doesn't seem that bleak. It's like I said, you know, what are the job prospects if you do your 3 years and get out?

S3: Yeah. I didn't. . . Well, it's always. . . I know. It's always easier to not think about that than when you're actually encountered with the job market too, that's what I found out real fast, I think, through this experience.

ET: Yeah. And I don't think that the art teaching salaries are that great either. They're definitely better in college than. . . [They're definitely better than what I can go out and make right now.] [laugh] Well, not necessarily. Because sometimes there are technical jobs that pay a lot more than there would be if you had your teaching degree or a degree in something else. [S3: I know.] Ummm. You know, even with a doctorate in Education the salary range is not all that great starting out and it's going to take me a long time to get my loans paid back. [S3: Yeah.] And I didn't know what else to do. (laugh.)

S3: Yeah. [laugh] I know that feeling. That's why I'm thinking, you know, I'll have to go take computer classes at the technical school.

ET: Have you had any computer graphics?

S3: Nooo. All I've had (Art coursework) has just been strictly Fine Arts oriented.

ET: I think it's a shame that they've got the Computer Graphics geared the way they have. I took the Computer Graphics class here, and I love computer graphics. . . But I really had to hustle to keep up with the first Computer Graphics class because it was supposed to be a senior-level Graphics Design class. (laugh) But someone taught it in Summer School and I made it. And you probably could too if you decided to try it.

S3: So I wouldn't even probably take anything else (here) at (the University.)

ET: Yeah. Are there computer graphics classes at the technical community college?

S3: Uh-huh. I talked to them like 3 years ago and they were just going to be initiating that program the following year. So I'm assuming there is. And I know they teach computer drafting and things like that.

ET: Yeah. I would think that if you took what you know about design already and added to what they're teaching – the design aspect of it is probably not real high-level, [S3: Yeah] but I would think you could "take it and run." And I love computers. Working at a computer to me feels the same as sitting and painting and drawing. It's the same kind of addictive activity.

S3: Yeah. I'm almost computer illiterate. I can go over to the library and use those computers just fine, but that's it. It's like my other computer experience is (when) I went to Sears with a friend and she showed me what to do on one of the computers and I stood there and played with it. And I was going, "Oh, this is easy!" And that's what got me to thinking about the computer thing.

ET: I love the Macintosh. I had a whole pile of computer classes on the IBM family and the old Apple IIe. And I haven't touched one of those in a couple of years. And it's just like the Macintosh is so much better than anything else. It's really great for visually oriented people. And it just, I think you'd be crazy about one.

S3: Yeah. At Sears they had an IBM, I guess a PC II with a mouse and everything. And it even talks to you. [Laugh]

ET: I haven't had a chance to try one with a mouse. I hated them when you had to type in commands and do everything with keys. But the mouses are great. So that sounds like it's pretty promising. (Laugh.) And from what I hear, a lot of the people out there who have had the computer design classes don't know anything about design. And so if someone shows up and know or has a good eye for design – like you're bound to have -

S3: See, that's the thing. I'd about guarantee I would know more about color and things like that that go into design than anybody who came out of a 2-year school.

ET: (Laugh.) We definitely hope so anyway! OK. Let's see. Ummm. I'm not exactly sure that , in other words, right now, you're probably not really sure what you are going to want ten years from now. [S3: Noooo.] Except that you don't want to have to live in poverty, and I don't think you need to. [S3: Exactly!] Yeah. Would you like to have a family? Is that part of your vision when you're thinking of it? [S3: No.] OK. You definitely don't want to. [S3: No.] Ummm. Let's see. In the back of your mind, are you hoping somehow — My question is: "For whatever profession or career you are planning, what is your concept of what that life is like?" Ummm. And I guess what I'm after there — I need to rewrite my questions! (Laugh.) What would you think about the lifestyle of being an artist? You know, when you came into this, what did you think you were going to do and can you see yourself still doing that?

S3: Well, I guess I had a little bit different idea of even with the schools, like I thought you would be working more quietly and in solitude. And that appealed to me at the time. And now (ET: You've had a lot of that this semester!) since it turned out that way [Laugh] this semester I've had this solitude and I'm thinking, "Well, I don't know about this." 'Cause all the rest of this education process was a lot more – social, I guess you would say.

ET: Yeah. So the idea of working by yourself up in a garret somewhere is not as appealing as it once was. (Laugh.)

Question 7 actually begins here.

S3: No. Not really. Yeah. I was going to say that that is still a lot more appealing than some of the jobs I've had in the past. [Laugh.] You know, it's like for one job where for two or three years I worked at a paper mill. And it was back in the late 70s and there were something like a thousand employees and just two were female and that, you know . . . (ET: That was strange.) That's strange!! And . . . (ET: How long were you there? How long did you have that job?) Close to three years. And then I, the first three years I was in school here too, I had this part-time job at the Post Office and that was a little bit that way too, even in this town. [Laugh] There were like 50 middle-aged men (and only a few women.) It didn't pay good for what I did 'cause I wasn't on as a regular employee. It was a special job they created for students, and it turned out to be more like a slave labor program [laugh] as far as I was concerned. They just paid $5 per hour, which is one third what the regular employees make. And then what they do is they make you work 6 days a week. And they keep you on for 6 months and then they lay you off for a while so they don't have to give you any "benefits." Then for 6 more months. And I was having to go in on Mondays at 4:30 in the morning, and the rest of the time at 5:30. And that's while I was going to school full-time too, for three years of that. So. . . I don't have a real good idea about the Post Office. And I'd have to do the heavier, grungier jobs too. Unload the trucks, and drag bags of mail in.

ET: Yeah. Another one that a lot of people are going into is UPS. But I've heard it sometimes takes a long time to get on.

S3: Yeah. Two of my neighbors work there and one of them goes to school part-time. And one of them has been there like for five years and she is still just getting 25 hours a week. (ET: Oh. Then that's not good then.) They pay them $8 an hour, but still — It might be more than that now, but that's what it was a couple of years ago.

ET: Uh. You told me one time that you had had some lab experience?

S3: That was in the paper mill. The lab was isolated but if you walked through there were all the grungy old men. [Laugh] And that was when I was real young too so that made it even worse on me. (ET: where was that?) That was in __ (West state).

ET: How did you happen to move here? As I understand it, you had moved here before you decided to go to school here. [S3: Uh-huh.] Did you move here for a job –

S3: Well, I moved here, I guess, 'cause I had friends here and things like that. And I was uncertain what I wanted out of life and things like that. And the only place I had ever lived was in about a 200 mile radius in _____ and mainly in just one or two towns. (ET: Uh-huh.) And so I just wanted to try something different.
(ET: I imagine it's a lot different here from what it was there, isn't it?)
A lot different! Especially like geographically to me. (ET: Is it mountainous?) Uh-Huh. Where I was from it was real close to ______ Park and it's right up in the Rocky Mountains. It's a lot colder. (ET: And there were real small towns?) Uh-huh. My hometown is 350 people and then I was near ______ where also I lived for a while. That's about 60,000 – that's the third biggest town in the state.

ET: Uh-huh. So are you interested in staying in this area? Do you like the climate and everything better here?

S3: Uhhhhh. I like the climate. I'm not so sure about the town itself. uhh. But I definitely wouldn't want to go back out to living in smaller places in the cold. Especially not the "smaller places" part.

ET: But you're actually free to move? Because sometimes even any kind of a job you can get a better job quicker if you're free to relocate. It seems like some of the good ones [S03: yeah.] want to pull people in from somewhere else.

S3: At this point in time, I'm thinking about just staying here 'cause I've lived here quite a while, like 8 or 9 years. And that's where my friends are and things, and then too ——

ET: It seems like you'd also have your professors here if you wanted someone to critique or help you out that way.

S3: Exactly! And then I know it's cheap to live here and things like that, while it's not in a lot of other places. And in case I do apply for spring, or next fall, for graduate school too, then I don't want to move every year or whatever.

ET: Yeah. How often do you go "home?" Do you go visit your family occasionally?

S3: Not very often. Uhh. (ET: Like once a year?) Not that often. About – god – only about three times in 9 or 10 years.

ET: You must not be homesick then? (laugh)

S3: Well, I was I think at first, but kind of no, not really.

Question 8. ET: Well, that took care of two questions, I think. Because I had the question about the kinds of jobs you've had and what you liked or disliked. [S3: Uh-huh.] And what you would consider doing and training in another field. So that's pretty well taken care of that. OK. Now the one I've got written down here is, "What connections do you see between what you are doing now and your plans for the future?"

S3: Uhhhhhhh. (Laugh. ET: If you have any plans for the future —) [laugh.] If I had any plans for the future, uhhhhh well, if I do go on to graduate school and try to get a teaching job, it fits into that. But uhh. I see that one way or another I will continue to do some art at some level.

ET: Yeah. It sounds like you've formed pretty good work habits with your artwork. That's probably your doing rather than the school's doing though. (laugh) But at least that's nice. That's something you'll take with you. uhhhhhh Let's see. Are you pretty discouraged now – if you had to make a statement about the whole thing – since you didn't get into graduate school?

S3: Oh, yeah. I am really pretty discouraged 'cause before this happened, I was really, really encouraged. 'Cause I got the biggest scholarship here and I've been in the Student Art Competition (SAC) three years in a row and I've gotten awards there. Ummmmm. The staff has always been real encouraging and thought I could make it too. And somebody even said something to the effect that, "Well, you should be able to go just about anywhere you want to go." And then having all the rejections is really, really discouraging. 'Cause it felt like I was kind of built up and then, you know, other places kind of burst my bubble.

ET: Well, I don't know how you feel but I feel like there is some force outside of us that kind of shapes our life and directs us and so if this had happened to me, although I would be discouraged, I would feel like that there was some reason why I wasn't supposed to have gone those places. . . . And usually if you look back on your life, the times that seemed really bad and seemed like it was really disastrous, you can usually then see the way that they fit in . . . And from what you've said about the fact that it didn't really seem that important to you to be teaching, maybe it would be better for you to do something else. . .

S3: Yeah. It doesn't right now, now that I've had to write up my resume and stuff. [laugh.] And I've heard X_____ (Visiting female professor) said that she applied for some job in Penn. or somewhere and there were over 400 applications . Like, Oh, my god! (ET: Does she have an M.F.A.?) No, she has a B.F.A.

ET: Another thing that you might want to consider that you probably haven't tried and it may be too late for this year, but that would be artist-in-residence positions. The NC Visiting Artist Program – well, I got in without a Master's but normally I don't know whether they are letting people in – it's supposed to be "Master's or equivalent." There may be — If you thought you could take it (laugh) artist-in-schools positions are kind of a good "stopgap." You have to be pretty tough! (laugh.) If you want to know more about them I'll tell you what I know about them. And occasionally some of those positions you can apply for this late. The time I got an artist-in-schools position, I had applied in the spring but they had lost my file. [S3: Oh, yeah.] So they really didn't have my application until the jobs were open. (Later I gave her the contact information.)

S3: Oh, yeah! I would like to know more about that. I guess uhhhhh I am pretty tough. I worked another job I had, I worked with mentally retarded people for six years, which is like unprecedented for people to work day-to-day with mentally retarded people. They usually burn out after 6 months instead of 6 years.

ET: Yeah. You could probably take it then! (laugh) I don't know what their salaries are right now. But there are positions like that in other states too. I know South Carolina has an artist-in-schools program. And North Carolina does. It's probably too late to apply this year for the NC Visiting Artist program. But I didn't know anything about those positions when I got out of school [S03: Yeah! I've never heard about that.] And ummmm the other thing I thought of while you were talking, is I think you are going to find when you start looking for a job that your Bachelor's degree is actually worth something.

S3: Oh, yeah! It's ummmmm a difference between minimum wage and, you know, $1100 a month or whatever.

ET: And there will be some jobs that you will have to have a Bachelor's degree although the Bachelor's degree doesn't relate to what the job's about.

S3: I know! Like at the state jobs, about all they're hiring is Corrections Officers [laugh] but I'm qualified for that job. (ET: And tough enough to do it!) Really! But I can't quite "see" me in that one, you know.

ET: OK. What skills do you think you're going to need and do you think have the skills before graduation that you're going to need?

S3: [Laugh] I thought I did. I thought I was going to have to be able to talk about my (art) work and to be able to produce consistent work and have ideas that are at the graduate level, which I think I do. (ET: Yeah.) Uhhhhmm. That's what I thought I needed. Now that I've typed up my resume and uhhhmmm and looked at jobs in the paper and the state, and then I'm thinking, "Oh, my god! I need to be able to run a computer and things like that." [Laugh]

ET: (Laugh) So the rest of the question is, "Do you know how to get the skills?" You do know about the state technical community college !

S3: Yeah! The community college or the University. But god! I wouldn't want to go get another 4-year degree. There's no way I can do that. (ET: I don't think it would be worthwhile anyway.) It would be more worthwhile to ummmm go into Library Science or something like that, that you can just go from a Bachelor's degree to that without having to go back and take thousands of undergraduate classes. That doesn't interest me at all.

ET: Ummmmm. Let's see. I thought of a couple of other things that I wanted to ask you about . . As part of this study I'm doing a kind of a description. . . .I'm kind of describing how things work . . . and so I'm trying to think of things that are important as part of this experience that are maybe a little bit different. And some of the things I've encountered – one of them was I thought the Gallery downtown and the Watercolor show. You participated in that, didn't you? [S3: Yeah.] Tell me about that and what that was like. Do you know who started it, who initiated it? Does F4 __ do it for his classes every year?

S3: He signed up for it, but one of the students was basically in charge. SX__ (older re-entry female B.F.A. student in watercolor) was in charge and S8__ helped some, and the three us hung the show. And that was a good experience 'cause I never helped hang that much of a show before. I helped people hang some but not like that.

ET: And then you all had an opening reception too, didn't you? [S3: Uh-huh.] And someone told me that went real well. [S3: Oh, yeah! We had a lot of people come.] Did someone handle newspaper publicity? I know there were little blurbs about it. Did the department do that or did one of you all have to do that?

S3: Uhhhhh. I think SX__ did it. Yeah, we handled the publicity and everything. So, you know, I think SX__ did that. And I made a sign for this building. And S8___ made flyers to go up all over here.

ET: The "Aqua Velvet" flyers. Ummm. And then each one of you took turns staying there, as I understand it. [S3: Um-huh.] What was that experience like?

S3: [Laugh] Not very exciting. During my shift only three people came in. And --

ET: (Laugh) You got a realistic view of how many people actually visit galleries, didn't you? I used to be in a crafts cooperative in the NC mountains. I had paintings and block prints and stuff there. . . .And I got so I hated to go there to work. . . . And that made me realize that there was no way I would enjoy working in a shop or keeping a gallery. [S3: Oh, yeah!] 'Cause I felt like a prisoner when I had to stay in that building.

S3: The other thing too when you're talking about the kind of student art that goes on ummmm and the general public is, they're pretty uninformed. It's disgusting really. [Laugh] When we were hanging the show, there was some elderly woman who came in and she was just about hostile. She was asking all these questions and making comments. She said, "Well, I think they should advance their subject matter." And she was going on because they (artworks) weren't signed. And just everything that she said was just hostile. (Laugh.) And we just kind of ignored her and she left.

ET: You know, it's funny that ummm I ran into this in my artist-in-residence positions. I'm a landscape painter so my stuff was acceptable to the general public, and I could do my own thing and other people still thought they understood it so they liked it. And then I started finding out that John Q. Public has never seen an abstract painting or a non-objective painting. So I started doing some "modern" work just to have something to show people. . . . But you have to not be shocked by what they say, and I think it's probably pretty rough on people who are just strictly non-objective.

S3: Well, you know, I guess I was a little bit shocked even by that. And then I heard there were some other comments made at that show. The watercolor class in my opinion is really conservative, compared with some other stuff [done here].

ET: But the public doesn't seem to be changing. There seems to be a gap between what's acceptable in the "art world" and what's acceptable in the public and what the public buys. . . . And what the public's buying still looks pretty much like what it did 20 years ago. It's like two different worlds.

S3: Oh, yeah! They like "Impressionism" now and that's about 100 years behind. Of course, it's a little different if you go to Atlanta. (ET: What do you mean?) Some of the galleries there, you know, if you go to some of the commercial galleries there as opposed to some of the commercial galleries here. I've just seen some of it and I don't even necessarily like what went on in Atlanta. But there was a large number of abstract work and – which to me is kind of back in the past. (ET: (laugh) Yeah. But probably still further ahead than the galleries here.) Oh, yeah! Totally different appearance from galleries here. But it was, but I still have the feeling that it was, you know, like tasteful couch decoration for a rich person. It wasn't — there were just a few pieces that were really serious art to me. And they were at a high-priced gallery, like $2000 and up. (ET: Yeah. Is it possible to get shows in galleries in Atlanta? Did you find out anything out about that?)That's real hard to do. I know a little bit about the procedure for that. Most of them just want you to submit slides and then you know, after that then maybe they'll talk to you. But I'm sure that's a lot like getting into Graduate School, only worse! [Laugh] And then too, they may want to see some sort of artistic resume or something, which all I have is, you know, university student shows.

ET: Yeah. So, one of the things that might be possible to think about if you were working would be to go ahead to submit to some competitions and fix up a way to mail things and get ready. Of course, it's nice now that a lot of them are accepting slides [S3: Uh-huh.] and you don't have to ship quite as much as used to be.

S3: Yeah. If I can get a job – 'cause it's still $25 or $35 a crack at those too and that runs into "bucks."

ET: Yeah. yeah. Money is definitely a boost for an artistic career. (Laugh) You said you were going to participate in the B.F.A. Honors thing – tell me about that. I don't really know anything about that.

S3: They've just had it like 3 or 4 years. First of all, every interested graduating senior had to submit their transcripts and you had to have at least a 3.2 average – in art classes. And uhhh then they eliminated people from that. And there were like 12 left. And then we had ummm to submit 10 to 20 works and/or slides and a faculty committee came around and reviewed those pieces to see who was going to get into the show. The pieces aren't getting into the show, but the person's getting into the show. So we have the opportunity to show whatever we want. And there are six of us.

ET: Who all is in it? I know (S8)__ is in it. . . (Researcher's Note: It was too bad I got sidetracked and failed to ask S3 the real significance of the B.F.A. show to her.)

S3: Yeah, S8__, ___ (female student), and ____ (male student who) graduated at the half year. And ___ (male student), ___ (female student) – she's in Sculpture and (he's) in Drawing. . . . And ___ ___ (male student) is in one of those Drawing cubicles, but I'm not sure which one. And _____ (female student) is in (studio) room 433.

ET: OK. . . .Is there anything else you have a burning desire to say that you haven't had a chance to say yet? (Laugh)

S3: (Laugh) No, I guess I've probably said it all and thought about it all before.

Researcher's Note: The week after this interview S3 received rejection notices from the rest of the graduate art schools where she had applied. So she started hunting a job locally. When I talked to her on the phone a couple of weeks after this interview, she was very discouraged and had caught a severe cold, which was making her job hunt even more difficult. The following year, an informant told me that S3 had been accepted in the M.F.A. program in a neighboring state starting in January 1992, when she and her roommate had moved there.

APPENDIX D: STUDIO ART CURRICULUM

ART

B. F. A. in Studio Art

The B.F.A. is Studio Art is a professionally oriented degree especially intended for those students planning careers or graduate study in the visual arts. Majors must pass a portfolio review, usually at the end of the sophomore year in order to be admitted into upper division courses and concentrations. All studio courses require 3 hours per week attendance for each credit hour earned. Completing the B.F.A. program may take more than 8 semesters. Students are urged to seek departmental advisement each semester to ensure proper scheduling.

Transfer students are advised that a minimum of 21 hours in studio courses, and 6 upper division hours in art history, must be earned at . Transfers who expect to enroll in 300 (junior level) or 400 (senior level) courses must present a portfolio of 10-15 works, the majority of which must be in their major area of concentration.

No grade below "C" in art courses may be applied to the B.F.A. major. A minimum of 40 credit hours, 300 level or above, must be earned prior to graduation.

Students may be accepted into advanced media concentrations in Ceramics, Drawing, Painting, Printmaking, Sculpture, Watercolor, and approved Inter-Area combinations, after passing the appropriate portfolio course.

Basic Requirements

	Hours Credit
Core	
Art History 171, 172, 173	9
Additional hours	9
Studio 101, 103	4
Studio 295	3
Studio 211 Drawing I; 213 Painting I (or 215 Watercolor I); Sculpture (241 or 243 or 244 or 245 or 246); Printmaking (161 or 262 or 263 or 264)	12
9 hours from the following: Fiber Fabric (201 or 202 or 203 or 204); 242 Life Modeling; 106 Metal Design; 231 Photography; 292 Film Design; 221 Ceramics	9
	Total: 46
Concentration Ceramics; Drawing, Painting; Printmaking; Sculpture; Watercolor; or Inter-Area (approved combinations of studio media)	
200 level	3
Portfolio Review (Pre-requisite to 300 and 400 courses) (S/NC)	0
300 and 400 level	20
[1]Approved Studio Electives for Concentration	9
	Total: 32
Studio Electives	
Additional hours in studio course electives to be completed in the Art Department or at our affiliated facility, School of Arts and Crafts. Students may also apply a maximum of 6 hours of approved studio courses from Architecture, Art Education, Broadcast Journalism, Computer Science, Vocational Technical Education, Interior Design or Theatre. Students electing an additional major in Art Education and Licensure to teach must take 14-15 hours in undergraduate Art Education courses	15
	Total: 15 hours
General Curriculum	
English Composition	6
Non U.S. History/Social Science	6
Natural Science/Mathematics	6-8
Liberal Arts Non Art Electives	14-16
	Total: 34 hours
	Total: 127 hours

[1] Approved Concentration Electives (Maximum credit hours in parenthesis): Ceramics: Art 212 (6), Art 231 (3), Art 242 (3), Art 262 (3), Art 341 (3), Art 342 (3), Art 420 (4), Art 429 (6). Drawing: Art 213 or Art 215 not taken as part of core requirement (3), Art 214 (3), Art 216 (3), Art 219/419 (6), Art 231 (3), Art 262 (3), Art 263 (3). Painting: Art 212 (3), Art 215 not taken as part of core requirement (3), Art 216 (3), Art 219 - Color Drawing (3), Art 219 - Figure Painting (3), Art 231 (3). Printmaking: Art 212 (6), Art 231 (3), Art 311 (4), Art 419 - Anatomy/Color/Rendering (6), Art 469 (3). Sculpture: TAE 165 (3), TAE 167 (3), Art 106 (3), Art 203 (3), Art 204 (3), Art 212 (6), Art 219 - Collage (3), Art 221 (3), Art 231 (3), Art 449 (6). Watercolor: Art 212 (6), Art 213 not taken as part of core requirement (3), Art 214 (3), Art 219 - Color Drawing (3), Art 231 (3)

B.F.A. in Studio Art with an Additional Major in Art Education

Students who wish to obtain licensure to teach art in the schools should pursue the B.F.A. degree in studio with an additional major in Art Education. For details, see Art Education listings in the College of Education section of this catalog.

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ART EDUCATION

Students seeking licensure to teach art in the schools pursue the Bachelor of Fine Arts Degree in Studio Art in the College of Liberal Arts and will complete a major in Art Education at the undergraduate level. The undergraduate major in Art Education includes the following.

	Hours Credit
Art Education 301	3
Art Education 302	3
Art Education 303	3
Art Education 304	3
Art Education 350	1
Art Education 410	1
Education 400	2
Education 401	3
Education 403	2
Educational and Counseling Psychology 210	3
Educational Curriculum and Instruction 304	1
Undergraduate Total	25 hours

The following courses are taken during the post baccalaureate, Professional Year.

Professional Year	
Education 574	2
Education 575	12
Education 591	4
Art Education 530	3
Art Education 540	3
GraduateTotal	24 hours

NOTE: Teacher licensure is granted at the successful completion of the Professional Year; 12 additional hours may be taken to complete the Master's Degree. For details, see the *Graduate Catalog*.

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APPENDIX E: STUDIO ART COURSE SCHEDULE
FROM TIMETABLE

EXCERPTS FROM TIMETABLE OF CLASSES - SAMPLE SEMESTER

COURSE	COURSE TITLE	SEC	DES	CR	HOURS	DAYS	PLACE
	140 ART **						
	• MANDATORY ATTENDANCE FIRST CLASS						
300	INTER-AREA PORTFOLIO	16919		0	TBA		AA 213
	• MUST HAVE PERMISSION FROM INSTRUCTOR FOR THE ABOVE • SECTION.						
311	DRAWING III	16935		4	12.20-3.20	MWF	AA 441
	• ADDITIONAL 3 HOUR TBA LAB PER WEEK FOR THE ABOVE • SECTION. A $15 LAB FEE IS REQUIRED.						
312	DRAWING PORTFOLIO REV	16948		0	TBA		AA 435
313	PAINTING III	16964		4	3.35- 6.35	MW	AA 425
	• ADDITIONAL 6 HOUR TBA LAB PER WEEK REQUIRED FOR • THE ABOVE SECTION.						
314	PAINTING PORTFOLIO	16977		0	TBA		AA 425
315	WATERCOLOR III	16993		4	3.35- 6.35	TR	AA 327
	• ADDITIONAL 6 HOUR TBA LAB PER WEEK REQUIRED FOR • THE ABOVE SECTION.						
316	WATERCOLOR PORTFOLIO	17009		0	TBA		AA 327
320	CERAMICS PORTFOLIO	17025		0	TBA		CR103
321	CERAMICS CONSTRUCTION	17038		4	12.20- 3.20	MW	CR105
	• THE ABOVE SECTION REQUIRES A $85 LAB FEE. • ADDITIONAL 6 HOURS TBA LAB PER WEEK REQUIRED.						
322	CERAMS: ADV THROWING	17054		4	12.20- 3.20	MW	CR105
	• THE ABOVE SECTION REQUIRES A $85 LAB FEE. • ADDITIONAL 6 HOURS TBA LAB PER WEEK REQUIRED.						
331	PHOTOGRAPHY II	17067		4	12.20- 3.20	MW	AA 457
	• THE ABOVE SECTION REQUIRES A $75 LAB FEE. • ADDITIONAL 6 HOURS TBA LAB PER WEEK.						
340	SCULPTURE PORTFOLIO II	17083		0	TBA		AA 131
341	SCULPTURE II	17096		3	1.25- 4.25	TR	AA 131
	• THE ABOVE SECTION REQUIRES A $75 LAB FEE. • ADDITIONAL 6 HOURS TBA LAB PER WEEK REQUIRED.						
343	METAL CASTING II	17114		3	1.25- 4.25	TR	AA 131
	• THE ABOVE SECTION REQUIRES A $75 LAB FEE. • ADDITIONAL 6 HOURS TBA LAB PER WEEK REQUIRED.						
345	STEEL SCULPTURE II	17127		3	1.25- 4.25	TR	AA 131
	• THE ABOVE SECTION REQUIRES A $75 LAB FEE. • ADDITIONAL 6 HOURS TBA LAB PER WEEK REQUIRED.						

COURSE	COURSE TITLE	SEC	DES	CR	HOURS	DAYS	PLACE
140	ART						
360	PRINTMAKING PORTFOLIO	17216		0	TBA		AA 241
362	INTAGLIO II	17232		4	12.20- 3.20	MW	AA 241
	* THE ABOVE SECTION REQUIRES A $60 LAB FEE.						
	* ADDITIONAL 6 HOURS TBA LAB PER WEEK REQUIRED.						
362	LITHOGRAPHY II	17245		4	12.20- 3.20	MW	AA 241
	* THE ABOVE SECTION REQUIRES A $70 LAB FEE.						
	* ADDITIONAL 6 HOURS TBA LAB PER WEEK REQUIRED.						
. . .							
411	DRAWING IV	17321		6	3.35- 6.35	TR	AA 441
	* ADDITIONAL 12 HOURS TBA LAB PER WEEK REQUIRED FOR						
	* THE ABOVE SECTION.						
413	PAINTING IV	17334		6	9.05- 12.05	MW	AA 425
	* ADDITIONAL 12 HOURS TBA LAB PER WEEK REQUIRED FOR						
	* THE ABOVE SECTION.						
415	WATERCOLOR IV	17350		6	3.35- 6.35	TR	AA 327
	* ADDITIONAL 12 HOURS TBA LAB PER WEEK REQUIRED FOR						
	* THE ABOVE SECTION.						
419	SPEC TOPS/DRAW/PAINT	17352		3	9.05- 12.05	TR	AA 441
	* THE ABOVE SECTION'S TOPIC IS VISITING ARTIST IN						
	* PAINTING/DRAWING.						
	* ADDITIONAL 3 HOUR TBA LAB PER WEEK REQUIRED.						
421	CERAMICS: INDIV PROJS	17389			12.20- 3.20	TR	CR 105
	* THE ABOVE SECTION REQUIRES A $65 LAB FEE.						
	* ADDITIONAL VARIABLE LAB HOURS PER WEEK REQUIRED.						
421	CERAMICS: ADV PROJS	17392			12.20- 3.20	TR	CR 105
	* THE ABOVE SECTION REQUIRES A $65 LAB FEE.						
	* ADDITIONAL VARIABLE LAB HOURS PER WEEK REQUIRED.						
441	ADVANCED SCULPTURE	17410			1.25- 4.25	TR	AA 131
	* THE ABOVE SECTION REQUIRES A $75 LAB FEE.						
	* ADDITIONAL 6 HOUR TBA LAB PER WEEK IS REQUIRED.						
462	INTAGLIO III	17509			12.20- 3.20	MW	AA 241
	* THE ABOVE SECTION REQUIRES A $60 LAB FEE.						
	* ADDITIONAL VARIABLE LAB HOURS PER WEEK REQUIRED.						
462	LITHOGRAPHY III	17512			12.20- 3.20	MW	AA 241
	* THE ABOVE SECTION REQUIRES A $70 LAB FEE.						
	* ADDITIONAL VARIABLE LAB HOURS PER WEEK REQUIRED.						

(NOTE: PAINTING IV ABOVE WAS CHANGED BY INSTRUCTOR TO 3.35- 6.35 MW.)

APPENDIX F: ART RELEASE FORM

To Research Study Participants:

After finishing my dissertation research project about Studio Art students and their educational experiences, I am required to write it up in a formal, standardized book-length form. Bound copies of the finished version will be given to members of my doctoral committee (six professors in the Colleges of Education and Communication.) Also a copy will be placed in the University Library after I graduate from the Ph.D. program.

Since this descriptive study will be read by people outside the field of Art, I feel that it will be more valuable to readers if I can "illustrate" it with some examples of art. For that reason, I have been shooting quick snapshots of some of your artworks in various exhibits and in SAC shows – not great photography. It seems that the best way to use the photos of artwork in the finished dissertation would be on color laser copies with several snapshots per page. The dissertation consultant in the Graduate School suggested that I use color artwork pages as "divider sheets" between the chapters.

In the text of the dissertation, I am not specifically referring to this University by name. And any information received from participants is being kept confidential by not referring to any of the participants by name in the study. Therefore, any works of art pictured will not be attributed to the artist who created them, neither by name nor by the code number assigned to the participants of this study. The laser copies will not have any text on them – just the artworks. These will serve as examples of artworks created by students majoring in Studio Art at a state university.

Please sign below to indicate your willingness for me to use snapshots of your artwork in the written version of this study. Thanks for your help.

Sincerely,

Eva Thaller

- -

I have read and understand the request to use snapshots of my artwork in this research study and I give my permission for them to be used in this way. I understand that the artwork(s) will not be identified nor attributed to the artist.

Date ______________ Signature ______________________________

VITA

Eva A. Thaller was born in Burlington, North Carolina. She attended public schools in Graham and Charlotte, North Carolina; Azusa and Glendora, California; Phoenix and Mesa, Arizona; Halls Crossroads and Knoxville, Tennessee. Then she entered The University of Tennessee at Knoxville (UTK) to study Art. During undergraduate study, she took one year off to live in Aix-en-Provence, France and to travel in western Europe. In June 1972, Eva graduated with honors from UTK with a Bachelor of Fine Art degree, majoring in Painting.

In May 1972, Eva hung her first solo exhibit at a Knoxville Art gallery. For about four years after graduation, she concentrated on her creative work and career in Art: exhibiting, and selling landscape paintings, and also organizing Arts and Crafts shows in the North Carolina mountains. In order to make a living wage and to be able to promote Art to the public, Eva sought admission into the North Carolina Visiting Artist in Residence program in 1976. For the maximum two years, she held the position as Visiting Artist at Carteret Community College in Morehead City, NC, and then worked one year as Visiting Artist at Stanly Community College in Albemarle, NC, before moving back to Tennessee.

In 1982, Eva took the position of Artist-in-Education with Harriman City Schools in Harriman, TN. While working as Artist-in-Education, she became professionally interested in Education and commuted to Knoxville to complete a Master of Science in Art Education in 1984 at UTK. In 1985, she began work on a Doctor of Philosophy degree in Education, which was awarded in December 1993.

At the time of this writing, Eva is working part-time as a Research Project Manager in the College of Education at UTK. Her permanent home is on the family homeplace farm at 143 Hubbs Road; Luttrell, TN 37779.